MADEMOISELLES

TRING

The magazine for smart young homemakers



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to love ... and to cherish

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America's Loading Silversmithe start

Mastrated: Jim of the turden Gerham Patter



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DECORATOR TESTED

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Fairy Green

Dusty Rose

Dove Gray Ancient Ivory

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The "other man" in your life ...



Your tiny son is safely home, at last. You are at peace . . . surrounded once again by the security of dear familiar things. Your room, your bed, the lustrous smoothness of your lovely Pepperell Sheets. . . . How wise you were to buy these most practical of luxuries for every bed in the house! The fine-loomed texture is a joy to feel . . . those sturdy cotton yarns are firmly woven for utmost wearability. Yes, for salue, always ask for Pepperell Sheets—available in both types of percale,

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PEPPERELL

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ABBOTSFORD











A 200-year-old stone barn in Bucks County, Pennsylvania, is the background for the summer cover of MILE's LIVING. Wooden wheels hang beside the barn doers, and the barnyard is enclosed by a fieldstone wall. The yard is now used for flowers and vegetables. Garden equipment and seed packets are from Stumpp & Walter Co. Model's striped-ticking pants by Korday, Cover by Landshoff

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FPEAKING OF LIVING



H. Landshoff directs models, checks lighting to take cover photograph in Bucks County



Decoration Ed JM sets up "Love in an Attic" display at LIVING's Waldorf Bridal Clinic



Executive Ed EH notes Drexel "Precedent" table with G.M. Halverson and Burton Tuxford



Assistant Decoration Ed KP and Tom Lee work on farmtable display at Bridal Clinic



Snapped at Altman-LIVING gala: F. Diamond, G. Fox's H. Chittenden, our CWFs

Speaking of LIVING, which we're afraid we do morning, noon and night (that is, if you take seriously what has become known as Spouse's Complaint), we ask you to cast another eye at our cover. Would you think so truly rural a scene could have set Bucks County on its ear, lent further confirmation to the local farmers' belief that all summer folk are stark, staring mad and zany to boot? It all came about because photographer Landshoff (looking every inch a Russian general in his high riding boots) demanded spring plowing -- in September! The farmer couldn't see it this way, could do fall plowing, but spring, no. Well, it took the combined charm of Mng Ed Mary Hamman and Asst Ed Gloria Hammett -- no mean feat at 6:30 a.m. -- to persuade the farmer to capitulate to our photog's passion for verisimilitude. We leave it to you if the sweat, blood and tears are worth it While this issue was getting under way, some of us more or less deserted the ship and departed for Pittsburgh and Chicago and Grand Rapids. Not that these hegiras don't come under the heading of both pleasure and business -- dinner parties and orchids being interspersed among surveys of next season's glass and pottery and furniture (our findings in AUTUMN LIVING) and a visit to Kaufmann's -- the most "escalated" store in America. Two excellent speakers at the Fashion Group's luncheon in Chicago, Edgar Kaufmann, Jr., a curator of the Museum of Modern Art, and Marketing Consultant Alfred Auerbach. The latter gave his delineation of Modern: "unrelenting," which is to his liking, all the way to "juke box." And too much juke box there is. Never, no never, have we seen so much be-plushed, be-tasseled, bedizened stuff wrought under the otherwise fair name of Modern. What causes for juvenile delinquency! What settings for the perfect ax murder! Will you, dear readers, lift your voices with ours against such horrendous productions? When we thought we'd really hit the nadir, though, we came upon some really fine pieces -furniture in civilized taste at not too savage prices.... While we were on the Midwest junket, those left at home had their adventures, too. Picture the Copy Dept. deep in their typewriters when, lo! a Dark Man appeared in their midst. Black hat, black hair, black coat. He materialized on the threshold of the office (ready to pull out a sharp, curving knife, you were sure) and demanded the return of his MSS. Said he: "I am B.B. Blank (we don't dare use his name, for fear he'll come back and finish the job with his knife), and I always get my manuscripts here -- in this drawer." Turns out he was a perpetual contributor to Shadow Mystery, which until recently had had our office.... Those super snowstorms held up delivery of merchandise for the pix in I Married Money (pp. 52-53) and Bridal Bouquet of Tables (pp. 78-83). Too, we had the pleasant duty (read chore) of putting on a Bridal Home Furnishings Clinic (see pix, left) for visiting store folk. Held on the coldest day of the winter at the Waldorf-Astoria, all went well until we needed an ironing board on which to press a tablecloth. The board arrived in due course, carried by the headwaiter, who, in turn, was followed by three waiters of different castes. But no one could put up the board -- theirs was the wrong union. Crisis -- until a staff member stepped in and did the job herself There's still much, much more to tell. but we must leave you to check on the whereabouts of Messrs. Roan and Warshaw of the Art Dept., whose enthusiasm for skiing is second only, so they say, to their love for LIVING A beautiful summer to you -- and see you in September !- STB

American Modern

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 $T_{\rm HREE}$ dimensions of charm the gently flowing forms . The restrained textures . The colors that invite enjoyment.

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16 pc. Starter Set:

4 dinner plates 4 cups 4 saucers

4 bread and butter plates, \$7.75 (Western price)

Send for illustrated booklet showing American Modern open stock shapes, colors and prices

Macy's San Francisco



A piece off your mind

DEAR READER: We think you're wonderful! Those long, newsy letters are still pouring in, and we want you to keep writing us about the way you live, the homes you long for (or already have), the problems you're facing until "that day" rolls round when you get a home or apartment. Remember, LIVING is for you, and from what you've written—you are for LIVING! Oh, well, there are some carpers, and we're glad to listen to them, too. Samplings of both praise and blame:

Too, too expensive?

Dear Editor:

Have just finished digesting Livino, and it certainly is. It's gorgeous, beautiful, absolutely out of this world—and, incidentally, too expensive for the average young couple. . . Why don't you take an old-law tenement apartite to livable conditions on \$200 to \$300? Dora Stern

New York, New York

Dear MADEMOISELLE'S LIVING:

... Really, MADEMOISELLE, you should be ashamed of yourself! You are completely out of touch with reality, and instead of LIVING, you are merely building castles in the air. . . . Your definition of a budget may conform to Webster's, but is a far cry from the popular connotation. My husband and I have just furnished a three-room apartment. We spent \$350. (You read that correctly—the decimal is not in the wrong place!)

Sue Loomis Menlo Park, California

EDITOR'S NOTE: No shame at all. Not much above \$300. note We Married Without a Sou, page 54.

Bridal issue

Dear Sirs:

We are planning now, if materials can be had, to build our home next spring, and go to housekeeping in June. . . . My future husband is an ex-GI and we are going to get a GI loan for the building. ... I am very fond of your first issues and hope to use them and others to come for a better beginning of my married life.

> Bettie Lou Shelhamer Morgantown, West Virginia

Dear Editors:

I have read Living from cover to cover, gathering ideas for my new, beautiful, four-room apartment, which my fiancé and I have been decorating piece by piece. We've got quite a few of the basic necessities, and it looks as though we'll be able to spend our wedding night in our new home. This is it, LIVING; how about devoting more of your shiny pages to us—the young brides-almost-to-be? I realize that you cater to the young-marrieds, but please don't forget the potential young-marrieds, to.

Evelyn Moore Seattle, Washington

EDITOR'S NOTE: We remembered the about-to-be-marrieds, and this issue is dedicated especially to you and yours.

Barracks blues

Dear LIVING:

... There are a lot of us MVWs (Married Vets' Wives) on campuses all over the country—thousands right here in Urbana—and your quarterly seems to be aimed straight at us.... Here at Illinois we have prefab housing—there must be five hundred units now, old barracks we wouldn't have looked at five years ago, but which we yearn for now - especially those of us who haven't been allotted one. . . . We are well off compared to some couples with a oneroom share-the-bath setup. (I hope heaven calls on the landlords in this town to answer for some of these things. No one else will.) And if grocery bills go up from \$75 to \$150 a month, and rent controls are removed entirely . . . things will be worse. . . . And after a day of everything's going wrong, the haby teething, the wash pail tipping and threatening the landlord's ceiling below. Papa coming home after a bad exam to find dinner late. I wonder about the great educational dream. . . . But don't get us wrong! We're grateful for the chance to finish school without a backlog of capital. We wouldn't trade our babies for the Marshall Field estate. But if we get lost in the battle, you can't say we didn't Mary D. Ellickson try! Urbana, Illinois

An upside-down affair

Gentlemen:

I have a problem and wonder if you could come to my aid? We bought a dark-green Lawson sofa and two lounge chairs covered in a modern print. However, the pattern on the chairs was put on upside down. . . I can't admit this to my liusband, but I have a very hopeless feeling that everything is all wrong.

Beverly Raper

Chicago, Illinois

EDITOR'S NOTE: Everything is—especially the upholsterer!

Off with a bang

Dear Editors:

You, the editors of LIVING, writing and publishing presumably for all America, are Manhattan-bound as a prizefighter is muscle-bound. Yes, you are too! Look at the bright-eyed young matrons staring from your pages. A more chic, sleek and thoroughly Vassar group of fashion models and copy writers you wouldn't find at a West Point hop. In South Carolina, my girls, married women don't wear bangs...

> Mrs. A. J. Perrone, Jr. Columbia, South Carolina

EDITOR'S NOTE: But the girls aren't just from Manhattan— LIVING trots all over the country, camera in hand. Surely, this year, some young South Carolina matrons have snipped a bang or two!

How LIVING's readers live: In Japan—

Dear Editor:

First of all, let me say that your new LIVING was greeted here with enthusiasm and high hopeshopes that someday you will be able to dedicate space to the problems of Army wives who are constantly on the move. . . . My own case is typical of the younger Army wives. . . . In all probability we won't own a house till Jim retires -twenty-seven years from now. By then we will probably want lots of glass walls and solar heating-we saw the value when we lived in Osaka. Now, living in Japan, I have a houseboy and a laundress. A maid and a seamstress are available when needed. Our main problems are due to faulty housing construction and failure to understand the Japanese language and ways of living. . . . But, thanks to Airborne duty, we are able to save about \$150 a

[Continued on page 8]



A piece off your mind

[Continued from page 6]

month and have plenty left for the necessary everyday expenses. Alice Herbert

Hachinohe, Honshu, Japan Plain Cape Cod

Editors:

... Thanks so much for giving us what we want in a magazine. Everyone looked askance when we purchased a lot in a small village on which to build our future home. No, ours isn't the type of home you're seeing in the magazines now, made from old barns with stables intact, etc. Ours is a very traditional Cape Cod house. We achieved this by having the old barn cut off at the "square"-or just below the hay-mow floor. . . . We then had bricks laid to the frame, and now we think we're pretty spuzzy! Kay Duffield Van Buren, Ohio

The wild West

To the Editors:

While I realize that your magazine or anything similar is not written for western ranchers, nor would you want it to be, I have sometimes wondered if you can imagine what circumstances people like us live under and what fun we would get out of just one article that would apply to us. To begin with, any rancher's wife is not a housewife but a hired man on the ranch. . . . The day I planned to wash the windows is the one day that the cattle break out of the pasture three miles from the house, and I answer my husband's SOS by climbing aboard the bronc and riding long and hard, far into the afternoon and evening and maybe the next day. . . . There is less than an even chance that the interests of my husband and myself will ever become too divergent. You see, it takes a minimum of two people to: punch, brand, vaccinate and dehorn cattle; mow, rake and stack hay; cultivate an acre garden; build a new shed or a lean-to on the barn; get the south eighty plowed before the weather freezes the ground for the winter; fix the broken fence in a hurry; buzz-saw the wood. Despite all these things we find time to enjoy ourselves immensely. We spend hours designing houses and carpentering a new cupboard. I do a lot of drawing, make our Christmas cards, do some sewing and weaving of rugs. We don't think we're at all havseeds, but maybe you would think Grace Kenfield 80. . . . Reedpoint, Montana

The last frontier

Dear Editors:

Now we know all the important "wheres"—where to buy draperies, where to order a Lawson davenport, etc. Here in Alaska, everything has to be a good buy. First, because it has to be ordered from the States and can't be exchanged according to whim, and, second, because of the shipping cost. That last is no mean item. Often the cost of shipping exceeds the purchase price. Someday we hope to build in Alaska, but right now it is difficult even to rent. We found a three-room house with a terrific view of the Inside Passage. . . . Then came our furniture-from Haviland china to resewood chairs -and not one item broken! I have dreaded the time when I would have to order more furniture from outside-but things are looking up now. Thanks for LIVING.

> Marlynn Porter Ketchikan, Alaska

Saved-one trip to Reno

To the Editors:

. . . My husband and I feel so keenly the potential of household

puttering. It salvaged for us a seemingly incompatible relationship. After four months of sheer hell we were ready for the divorce courts. . . . A love of modern furniture and secret passions for the paint brush and hammer were the straws that we started rebuilding on. . . . We've scraped and painted, hammered and nailed to our hearts' content. Our biggest worry at present is how to sandwich a new floor lamp into our budget. ... Now I love the apartment and our life so much that I am waiting impatiently for the day when I can stay home and play housewife.

(Name withheld on request) Minneapolis, Minnesota

Dear Reader Editor:

We are an itinerant twosome, my husband being a lieutenant in Uncle Sam's Navy. Our address, therefore, follows my husband's submarine, and I follow my husband. Ask me how I like it and I'll answer, "I adore it!" A permanent home is, without doubt, delightful, but trite as it sounds, "home is where the heart is." So whether we are occupying a Connecticut summer cottage in November or sweltering in Key West in June, we always manage to enjoy living. . . . Right now we're settled for nine whole months in the Canal Zone and we couldn't like it better-swimming and golfing almost every day and, oh joy, a maid for \$40 a month. What more could we ask?

> Janet S. Biddle Rodman, Canal Zone

Dream house for \$1,000

Dear Reader Editor:

... I'm twenty-two; Chris, my spouse, is twenty-four. He is an engineer; I, an artist. We've been married two years now and were just about filled up with living in furnished rooms, trailers and the usual assortment of things young people get these days. We were all but penniless and there just didn't seem to be any plausible solution to our problem until we put our heads together and adjusted our thinking. We came up with a house that cost just a little over \$1,000 to build. . . . We selected eight acres of land on a Connecticut hillside, and then proceeded to build our studio. We did all the work ourselves, with the exception of the plumbing and a mason to help us with the stone work. Our whole house is very tiny, only 121/2' x 20', but very compact. It isn't finished yet, but we are living in it. It is modern, built of fieldstone which we lugged from the New England countryside. We have a living-room, a bathroom and a tiny kitchen. The house has an overhanging roof to control sunlight, and boasts a fireplace and ample storage space. Later on, to supplement the house, we shall build a big workshop to house our loom, kiln and all other things we'll accumulate. . . . Many people look stunned at our house and say, "Well I could never do anything like that!" But they can. We had never before built a house, nor did we know much about building; we just stuck our noses into every book we could lay our hands on, and there it was. I thought you might like to know. Georgia Sidenius

Georgia Sidenius Stevenson, Connecticut

LIVING is an art

G:---

We've been waiting for MADEMOI-SELLE's LIVING for years. . . . make-up and color were superb, too. . . . John McCall Denver, Colorado versatile effects with $[e]a]_{00\mathrm{m}^*}$



Old-fashioned motif on a wholly modern fabric! —This is one of the deep-textured new Celaloom fabrics developed by Celanese Corporation of America. Originally composed on hand looms, there are four basic weaves in the group. All are dimensionally stable. And Celanese has color-related solids and prints so that you can arrive at a variety of color-schemes, all in perfect harmony, within the collection. For stores showing Celaloom fabrics write: Celanese Corporation of America, New York 16.

*Reg. U.S. Pat. Off. †Trademark Celanese Fabrics of Synthetic Yarn

your home is your show win low!

Does a shabby rug keep you from feeling at ease when you entertain? Why not do something! Spruce up with new Alexander Smith Broadloom and set the town's tongues wagging. Choose from a variety of smart colors, twist weaves, or modern and period designs. Moderately priced. Shown is a luxurious Axminster, Alexander Smith's #6033 in silver blue. Write for Clara Dudley's free book, "Colorama." Alexander Smith & Some Carpet Company, Dept. LC-2, 285 Fifth Avenue, New York 16, New York.



look at your rugs: other people do!

Alexander Smith
Thoor-Plan Prugs & Broadloom Carpets

Booklets you can use



Spring and a new crop of booklets are here. The former to befuddle you with that famous fever, the latter to simplify your life. All the new booklets are well illustrated and many of them have informative color pictures. In addition, most of the booklets reviewed for you in our spring issue are still available. Put them all together and you'll have a complete and practical course in decoration, home economics and whatever. When you write for them, please mention LIVING.





Blenko Glass Company (ML-3), Milton, West Virginia. The Story of Blenko Handcruft, a free folder of pertinent facts about glass craftsmanship, by the exclusive makers of Williamsburg Restoration Glass Reproductions.

Castleton China, Inc. (ML-3), 212 Fifth Ave., New York 10, N. Y. Things You Should Know About China discusses the meaning of china, earthenware; the manufacture of both; and new designs which have been created by leading artists for Castleton. A pocket at the back of the booklet holds folders illustrating various patterns and gives prices (except some price changes, however). Booklet is 10c.

Towle Silversmiths (ML-3), Newburyport, Mass. How to Plan your Wedding and Your Silver. Useful hints for the bride-to-be, not only for choosing her silver but also for the planning of the wedding party. 15c.

Steubenville Pottery Co. (ML-3), Richards Morgenthau & Co., 225 Fifth Ave., New York 10, N. Y., has a free leaffet illustrating the American Modern dinnerware designed by Russel Wright. Pattern comes in five colors, which are illustrated on the cover of the folder. Various shapes are also shown, together with style numbers to facilitate ordering from your local dealer.

The Salem China Co. (ML-3), Home Economics Dept., Salem, Ohio, The Romance of Your Dinnerware. Here's a booklet with a nice change of pace; it starts with a brief history of tableware, follows with a factual analysis of the stages of manufacture of decorated dinnerware and winds up with attractive table settings created with Salem's patterns. 10c.

Josiah Wedgwood & Sons (ML-3), 162 Fifth Ave., New York 10, N, Y. The Making of Wedgwood is more than just the story of the production of china and earthenware; it is also the tale of the growth of a garden village developed at Barlaston by the firm of Wedgwood. You'll also be interested in the glossary of pottery terms and the detail drawings of typical Wedgwood shapes. 25c.

Steuben Glass (ML-3), 718 Fifth Ave., New York 19, N, Y. A very elegant presentation of beautiful crystal and fine craftsmanship. The book, priced at 50c, has an introduction by Sidney Waugh. American sculptor. Work of outstanding designers is included, and many of the items shown are museum pieces. You'll treasure this as you would the catalogue of any fine arts gallery.

Meakin & Ridgway, Inc. (ML-3), 129 Fifth Ave., New York 3, N. Y. Minton, English Bone China gives the history of Minton china and interesting points of its manufacture. It also illustrates the more famous Minton patterns, 10c.

Floor covering

Tennessee Tufting Co., Inc. (ML-3), Nashville 3, Tenn. Charming Floor Fashions is all about the gaily-colored tufted chenille rugs of Tenn-Tuft, the many uses they have and how many places they fit in every home. There are sketches of partial room settings, as well as color illustrations of some of the rug patterns. 10c.

Oregon Flax Textiles, Inc. (ML-3), 1091 Kennedy St., Oakland 6, Calif. Expand Your Home's Horizons, the Flaxtex folder about their linen rugs, shows pictures of the rug colorings and gives points on the wearability of the flax fibers. Free.



Radio

Stewart-Warner Corporation (ML-3), Chicago 14. III. Hosts of Harmony presents the 1948 models of radio-phonographs made by this firm, and gives cabinet dimensions which will be of value in helping you select a model to fit the proportions of your rooms. Free from your local distributor.

[Continued on page 12]

Booklets you can use

[Continued from page 11]



Cortley Curtain Corp. (ML-3), Dept. M, 15 W. 27 St., New York 1, N. Y. Making Interesting Windows, a free folder with twelve suggested window treatments, covering several decorating styles.

The Mengel Company (ML-3), Furniture Division. Dept. ML-3, Louisville 1, Ky. The 1948 version of Let's Plan a Bedroom Around You, written by Mengel's Mary Adam, has new color schemes and room settings, as well as hints on furniture arrangement. Send 10c.

The Haeger Potteries, Inc. (ML-3). Dundee, Ill. Flower Fun Throughout the Year gives basic principles of flower arrangement, the necessary tools and special flowers and arrangements for each month of the year. The containers illustrated are by Haeger Potteries, of course. 10c.

The Babee-Tenda Corp. (ML-3), 750 Prospect Ave., Cleveland 15, Ohio, has a folder illustrating the baby chair-table, which has a high safety as well as utility factor. Folder is free on request.

Berkshire Fine Spinning Associates (ML-3), Turks Head Bldg., Providence, R. I. Fashions in Windows is a new booklet which illustrates Berkshire's marquisette, dotted swiss, eyelet-embroidered and voile curtains. Shows curtains in room settings and discusses problem windows and tricks for hanging curtains. Sixteen pages in full color. Free.

National Association of Bedding Manufacturers (ML-3), 222 N. Bank Drive, Chicago, Ill. Set the Stage for Sleep is an authoritative booklet on the subject of sleep and physical fitness. It describes various types of mattresses, springs, pillows, et cetera, from an impartial viewpoint. An industry-sponsored booklet which will help you determine the type of bedding best suited to your needs. Free.

W. F. Whitney Company, Inc. (ML-3), South Ashburnham, Mass. Whitney Birch is a free brochure, illustrating the many gracious izerly American reproductions of living-room, dining-room and bedroom furniture made by this firm.

Dunbar Furniture Manufacturing Co. (ML-3). Berne. Ind. Dunbar for Modern discusses the development of modern furniture design and suggests paintings. lamps, fabrics, wallpapers and accessories which are effective with modern furniture. Booklet is copiously illustrated with individual examples of Edward J. Wormley's furniture designs, as well as interesting groupings. 25c.

Libby-Owens Ford Glass Co. (ML-3), Toledo 3, Ohio. This firm offers four booklets: Color — Luster — Beauty . . . That Last tells of the varied uses of Vitrolite, an opaque structural glass, with color illustrations of its practical and decorative uses in bathrooms, kitchens and nurseries. The Meaning and Magic of Windows, by Matthew Luckiesh, is the story of windows; it has many pictures of different window settings. Thermopane describes Libby-Owens Ford's transparent insulating glass. All three booklets are free. Mirrors styled by Dorothy Draper shows many ingenious ways of using mirrors in every room of your house. Each suggestion is sketched or photographed, and there are pages of do's and don'ts, tricks for everyday mirrors, and some imaginative before-and-after rooms. 10c.

Fashion Curtain Co. (ML-3). Memphis, Tenn., has a booklet. Curtain Time, with curtain ideas for your youngster's room, bay windows, etc., and even tipo on how to iron your curtains. Free.

The Wall Paper Institute (ML-3), 400 Madison Ave.. New York 17, N. Y. Wallpaper in Today's Home tells you how to use wallpaper in all the various rooms of your home, and why certain kinds of paper are better for specific rooms than others. There are hints for color schemes and suggestions for matching your wallpaper with your furniture styles. 25c.

Murphy Paint Division, Interchemical Corporation (ML-3), 224 McWhorter, Newark, N. J. New Colors is all about Murphy's line of 77 easy-to-mix colors, the paint finishes they are available in, and how to use Murphy Color Cabinet that helps you plan your room color schemes. Free.

Copper and Brass Research Association (ML-3), 420 Lexington

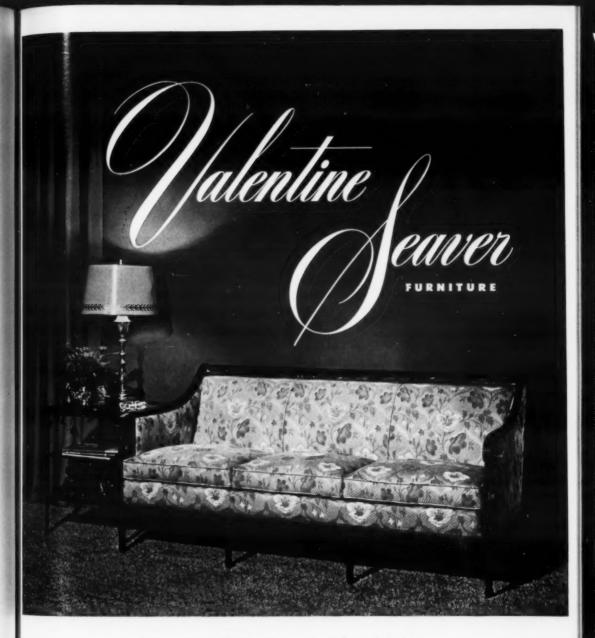
Ave., New York 17. N. Y. Copper and Brass Bulletin, issued quarterly by the Association, shows, in its latest issue, the decorative uses of copper and brass. There are illustrations of the uses that these metals have as the architectural part of a room, as well as pictures of copper and brass hand-wrought decorative accessories. Free.



Food and Wine

West Bend Aluminum Co. (ML-3), West Bend, Win., offers, for 10c. a 67-page booklet containing Recipes for use with your West Bend Waterless Cookware Set. Advantages of waterless cooking and general care of utensils are discussed, too. Recipes are simple, casy to follow and printed in a convenient page size, so that you may clip them for your file box if you prefer to keep an indexed cook-box.

Sell's Specialties, Inc. (ML-3), 501 Madison Ave., New York 22, N. Y. We can hardly believe this ourselves, but it's true. Sell's is offering June Platt's new book, Serve It and Sing—a \$2 book, published by Knopf—for just \$1. It has forty-four ways of serving Sell's Liver Pâté in canapés, soups, luncheon dishes, salads. And, in addition, lots of useful hints on the preparation of other unusual and appetizing dishes. (Limited quantity of books, however.)



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Garden in the parlor

I am no gardener and never will be. The place where I love flowers is indoors, pulling a room together, decorating it, filling it with life. But when roses cost more than a pair of shoes, and potted geraniums need the skill of a Burbank, and the funereal huckleberry is worse than nothing, what can you do?

Turn to the swamp and the jungle. The beautiful exotic forms that get along in the green twilight of the rain forest will grow for you, too, even if you can offer only light and not direct sun. The names of the plants may sound strange—after all, the Congo and the Solomons and the Upper Amazon are their native habitat—but they are all flourishing now in many a U. S. parlor. Ask your florist or nurseryman for them.

Taro. Three or four taro plants make a striking decoration, set in water and pebbles in any gallon-size container, such as a punch bowl or a soup tureen. Their bright, delicate leaves are wafted on green or violet atems in clusters of a dozen at a time, some so wide that you can't span them with your hand. They constantly put out new leaves, and except for an occasional plant tab all you have to do about them is admire them. Be sure the water is at room temperature when you plant them; rain or pond water is best.

Tricker's Umbrella Palm is another plant which transplants splendidly in the parlor. Slender, bright-green stems reach twenty inches into the air and burst into a spiral of green fringes at the top—the umbrella. A cluster of two or three plants, costing about forty-five cents each, is a decoration and a joy all winter. By lighting them from below, you can throw exotic jungle shadows on your walls and ceiling, while the winter hail rattles on the windows.

The Spiral Palm is another aquatic that will flourish indoors in a cookie jar, or what have you, filled with room-temperature water and pebbles and spiked with plant food. To quote Tricker's catalogue, "A Brazilian oddity something like the umbrella palm. Greenish-white flowers produced in umbels. One dollar for three,"

The Draceana, or corn plant, has leaves that look like wide, green silk ribbons streaming out of the pot. It is so hardy and prolific that it is used in its native Solomons for beating women to insure their fertility. It could probably serve the same purpose here, but it's usually left in its pot, as a big, splashy ornament that needs nothing more than judicious watering and an occasional shower bath of water at room temperature. Never throw cold water on your house plants; that's one thing they can't stand—that, and a draft.

Philodendron Cordatum is the love vine of the jungle, tougher than ivy and very decorative, with smooth, heart-shaped green leaves about the size of the palm of your hand. The philodendrons—there are many varieties—like a piece of bark to cling to, and that's about all they need. An occasional feeding, a shower once in a while, water sparingly, and they'll grow and multiply in green hearts and arrows and fringes, even in the smut of the city.

The Chinese Evergreen is as cheap as chop suey, and you can get it anywhere, from a swank florist to the basement of the Five-and-Ten, It grows in bursts of pointed leaves about five inches long, and has no particular character till you mass a number of plants in pebbles and water, in a very good-looking container—antique, modern or Oriental; the last is especially effective. Properly used, the healthy green foliage is an addition anywhere, and there is real style in its rugged plainness. But never, never have it in dabs.

The Jade Tree is a homely little specimen with a rubbery trunk and thick dark-green leaves that glitter like stones. They wear like stones, too. Like the Chinese evergreens, the jade plants take on beauty from a beautiful container, and the full-grown plants are spectacular in themselves. The hard, curious foliage looks particularly well against a natural wood background.



WILLIAM HOWLAN

Taro, or elephant ear, plants are the author's favorite decoration. Set in a porcelain jug filled with water, the plants will remain fresh indefinitely

Bold tropical plants and shadows contrast with the fine wood grain of Mrs. Lowndes' living-room walls

Jungle-like taro plants cast huge shadows on the wall when placed on a table near the living-room fireplace. They cost about seventy-five cents each





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Letter to a moth

Dear Mothlets.

Now that you have been hatched from the egg, it is time you learned about this world we live in. There are moths and there are humans. Some humans are our friends, but some of them do not want us to grow up to be big moths. Hole-a-Day Chewer was a notorious wool-eating moth, but one day he went near a naphthalene crystal.... Poor Hole-a-Day was never seen alive again.

Some humans are industrious, but others are not. It's the industrious ones you must worry about. They are armed with spray guns, and believe in dry cleaning, brushing, beating and sunning clothes. They look into seams and pockets, and they often vacuum rugs or brush them on both sides. These humans are very ruthless, even covering their clothes with heavy paper bags. But paper bags will not bother you if you are clever. You can hide in clothes before the humans cover them, and sometimes you can find cracks or holes in the paper to crawl through.

If you are good little grubs and eat your wool, fur, hair and feathers, you will grow up to be big, strong moths with wings. But you must eat while you are still larvae and little worms or you will not be strong like Papa Moth. When you have spun your cocoon, you will not be able to eat, so you must eat all you can now.

Carpets and rugs are very nutritious, and upholstered furniture is full of vitamins. Woolen lint, stuffed animals, felt in pianos, dust brushes and shaving brushes are rare delicacies. But stay away from laundry soap, gasoline, dry heat and cold storage. Fly-by-Night Prowler was a very clever moth, but last summer be was caught in 140° water and we never saw him again.

Human children do not have to know what paradichlorobenzene is, but all mothlets should recognize it. It is a deadly poison and only the most wicked humans use it. It comes in flakes and crystals, and humans often disguise it with different colors and pretty smells that mask its true odor. It seeps into all creases and folds and is very bad for moths.

Fortunately, some humans are harmless. They put lavender or cedar leaves in their closets and wood chests. Don't let the smell scare you—they are as harmless as borax, sodium bicarbonate, allspice or lead oxide. Other humans are very superstitious. They think black pepper, dusted salt or tobacco extracts will discourage moths. But a smart mothlet knows there is nothing dangerous about them.

Hydrocyanic acid will kill moths, but it will also kill humans. Only intelligent, careful and well-informed humans should use it. And most humans do not qualify, so you need not worry. Sulphur fumes are deadly to little moths, but there is always the danger of fire—and they also bleach fabrics and wallpaper.

Little moths should never be caught dead in an icebox or any other really cold place. Webbing clothes moths and black carpet beetles can live in a temperature of 18 degrees, but most moths should stay away from any place that is colder than 42 degrees. Sudden shifts in temperature—especially if the shifts are from 18 degrees to 50 degrees—are bad for moths, often causing moth pneumonia, which is usually fatal.

I hope you will heed what I have said, but most mothlets do not listen to their elders. If you will stay away from crystals and flakes, and watch your step around big white balls, you will be all right. Most vapors evaporate eventually, and most humans do not think to set new traps.

Be good little moths and you will live to a ripe old age.

Lovingly,

MOTHER MOTH



We looked at all the neighbors' refrigerators before we bought—and listened. Only one was still silent and good as new after 18 years. So we picked Peroel-and got every new convenience, too!

Stays Silent Stays Longer Lasts Longer (because it freezes with no moving parts)

"It was a family on our street who showed us the Gas Refrigerator is different. While other folks' refrigerators grew noisy and troublesome, their 18-year-old Servel went on doing its job without a sound. Naturally, we looked into the Servel Gas Refrigerator. When we saw its wonderful new conveniences, too, it was Servel for us."

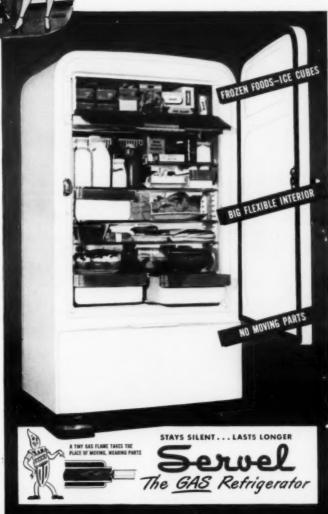
This story is typical. As more than 2,000,000 owners know, the Servel Gas Refrigerator stays silent, lasts longer because it freezes with no moving parts. It has no motor to wear, no machinery to get noisy. Just a tiny gas flame does the work.

Say Mr. and Mrs. Edward A. Neu of East Orange, N. J., "No moving parts certainly means silence and longer life. Our Servel is still running as well as it did when it came in 1929! We're mighty proud to show it off to friends."

CHECK FOR YOURSELF

- **√** A big frezen food compartment
- √ Lots of ice cubes, trigger-release trays
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- √ Two dew-action vegetable fresheners
- √ Handy egg tray
- √ Flexible interior, clear-across shelves

See the new Servels at your Gas Company or neighborhood dealer. (For farm and country homes, Servel runs on Bottled Gas—Tank Gas— Kerosene.) For free illustrated folder "Different From All Others," write Servel, Inc., Evansville 20, Ind., or if you live in Canada, Servel (Canada), Ltd., 548 King St., W., Toronto I, Ont.

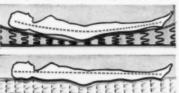




Sleep snug and warm under the new light-as-a-feather Simmons Electronic Blanket (shown above), only \$14.50 plus excise tax,

THAT WONDERFUL, WONDERFUL MOMENT!

 It's bedtime. You've had a busy day, You slip between the sheets on your new Beautyrest and stretch...oh, such a luscious, toe-wriggling stretch!
 A warm feeling of repose comes over you. Tension leaves you. The strain of the day vanishes. Your



2. Comparel Above, see how an ordinary innerspring mattress can sag beneath you, make hollows that rob you of your rest. But, below, see how Beautyrest's 837 coil springs "give" only in the right places. Offer you firmer, more natural support! nerves, your muscles, every blessed part of you feel at peace at last! What a moment! What a moment! And to think that all this comfort is yours night after night—not for just a few years—but for at least TEN years! That's Beautyrest's guarantee!





 Inside storyl Left, see how wired-together springs in ordinary mattresses sag down together under pressure, in water glass test. But, right, see how your Beautyrest's individually pocketed springs act without sagging together!



Tested! Tested! In rigid "torture" is constantly being made in United States Testing & Inc., laboratories, Beautyrest is lasting for lap than any other mattresses being tested. Proof di better workmanship, better value!

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Other Quality Simmons Products: The Electronic Blanket, Famous Deepsleep Mattress, Ace Spring, Babybeauty Crib Mattress, Hide-A-Bed Sofa Starting to build a kitchen library today would confuse even the old wives of the tales. So our advice to the amateur cook and collector is to begin with First Readers: primers, manuals and comprehensive basic reference books. As one grows more at ease with recipes, the idea is to progress to some of the more entertaining guidebooks, classified below as State Secrets, and, eventually, to move to the connoisseur cookbooks listed under The Grand Tour



First Readers

The beginners' shelf starts off, logically, with Katharine Shepard's First Steps in Cooking (Macmillan, \$2.75), in which every step of every process is spelled out primer clear, including some advice on boiling a pot of water.

A companion purchase by the new housekeeper should certainly he one of the big comprehensive omnibuses, such as:

The Boston Cooking School Cook Book, by Fannie Merritt Farmer (Little Brown, \$3), the only real authority, according to most New Englanders, "Old Reliable," still, for all its fancy modern additions.

The Basic Cook Book, by Margaret Haseltine and Ula Dow. Just what its title implies, plus a photographic supplement illustrating cooking processes, step by step, so clearly a baby could follow them. (Houghton Mifflin, \$4.)

The Joy of Cooking, by Irma Rombauer (Bobbs Merrill, \$3), is the kitchen bible of the Middle West, and probably the only cookbook that ever topped a St. Louis hest-seller list.

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1.50.

The basic reference tomes are indispensable, but it is usually the modest little "helpful hints" books that get the daily workout.

Just a Minute, by Alice Wilson Richardson (Procyon, \$2.50), is surely one of the clearest and most imaginative little handbooks of quick cookery for amateurs ever published.

The 60 Minute Chef, by Lillian Bueno McCue and Carol Truax (Macmillan, \$2.49), should be a help to anybody's menu planning, but particularly to amateur cooks. The style is a touch breathy, but the authors are very smart about



State Secrets

American Regional Cookery, by Sheila Hibben (Duell, Sloan & Pearce, \$2.50). This book is the perfect introduction to coast-tocoast gastronomy, and from it, the step to international food-mindedness is easy.

Casserole Cookery, by Marian and Nina Tracy, is a sturdy working manual, crammed with suggestions, mostly of the "good home dinner" type, and is so cleverly bound it can stand open with the recipe you're using in plain view while you work. (Viking, \$2.)

At Home on the Range (Lippincott, \$2.75). Margaret Yardley Potter's title is the key to the lusty, homespun quality of her writing and her recipes. Infectious, too.

The Grand Tour

Recipes of All Nations, by Countess Morphy (recently reissued by Wise, \$3.50), is a roundthe-world cruise in one volume and, except for the section titled "Dishes From Many Lands," where the directions are somewhat sketchy, a fine guide to authentic foreign recipes

Charles H. Baker, Jr., calls his two-volume collection of exotic cookery and drink recipes The Gentleman's Companion (Crown, \$5.95), but the marks we've seen on well-worn copies about town have been distinctly feminine thumbprints. These recipes were culled from genii of Aladdin's kitchens the world over, exciting adventures in flavor. Strictly for educated palates.

The Escoffier Cook Book (Crown, \$3) is, of course, the chef's standard reference book of fine French cookery. It is an advanced course for experienced cooks, but as valuable in any kitchen as a dictionary in the library.

Clementine in the Kitchen, though . . . ah, there's a book to demoralize a dieter! Its French accent is tender as perhaps only the accent of an American, nostalgic for France, can be. Phineas Beck (a pen name) built a small Burgundian oasis in a New England fishing village and wrote a cookbook that is contraband for weak-willed plumps. (Hastings House, \$3.)

Reminiscence and Ravioli, by Nika Standen (Morrow, \$2.50), "In Italy, the thought of food does not evoke deep, philosophical emotions as it does in France. . . . food is something taken along with an agreeable life, with love, laughter, music, aesthetics and other pleasures," says Mrs. Standen. And so it is with her book.

Elinor Burt's Far Eastern Cookery (Little Brown, \$3) takes the reader to Java as well as Japan. to Siberia, India and New Zealand, with recipes as homespun as coconut taffy (Tira-tira in the Philippines), and as unlikely as an Australian cook's directions for roasting a black swan.



Champagne is so practical

Because you can serve it as a cocktail or as an apéritif before a meal, with any meal, along with any course, with any type of meat or fish, with a dessert or after dinner as refreshments at a party, almost any kind of party, champagne is the most versatile of wines, and far and away the most glamorous.

Champagne lifts any occasion into the gala-gala class, but park your preconceptions now. It need not be the most expensive drink you can serve. What with the high, higher and highest hard liquor, champagne is often your best buy. There are many good domestic champagnes selling for about \$3.50 or \$4 a bottle. And a champagne bottle is a Big Thing, quite a bit larger than the usual wine bottle. It holds twenty-four to twenty-six ounces, enough to provide one glass apiece for six or seven guests.

However, there are champagnes and Champagnes! It is wise to become well informed on the subject—before going off on a buying spree. We heard recently the sad, sad story of a bride who called the liquor dealer around the corner and ordered a couple of bottles of nice champagne for her husband's birthday.

"What kind, Madame?"

"Oh, the best," she said airily. And [Continued on page 25]





The Kenwood Bouquet

Gift Hit of the Year!

K ENWOOD caught the bride's bouquet and captured its colors in the exquisite flowered bindings of this pure white all-wool blanket. It's a bedtime beauty, a joy to give, a thrilling surprise to receive, a gift to be treasured through the years. There's a choice of three accented colors on the wide white rayon satin binding—rose, blue or yellow.

The Bouquet is one of three exciting new Kenwood blankets—soft and warm for luxurious sleeping comfort, and so beautiful, in white or colors that harmonize with modern bedroom decorations. If by chance you do not find them among your gifts, you will find them at your favorite fine store. • Kenwoop Mills, Albany I, N. Y.

The Kenwood Gem

A new, gloriously soft, warm
blanket, exceptionally beautiful in a distinctive range of
eight deep, jewel tones and
white with perfectly-matched,
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An entirely new blanket brides will love.
Especially designed for monogramming.
Has a wide lengthwise center panel of
white, with wide lengthwise borders of



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New Bedrooms for M Old!

Wonderful things will happen when you refurnish with Hampshire . . . your delight at the way the pieces adapt to space limitations your thrill with the result—a much cheerier room! You'll own fine furniture that makes living easier and that you'll never get fired of. Choose combinations you like best . . . cloud-soft beds with convenient night table , . . vanity with full serpentine front . . . the Mr. & Mrs. dresser with 8 spacious drawers, each with inlaid boxwood line!

See the lovely Ivanhoe finish in genuine fiddle-back mahogany at leading furniture and department stores. Insist on the "by Drexel" brand mark.



Write today for booklets: "Traditional"—26 pages—10e in coin. "Precedent"—27 pages in full color of Drexel' new modern furniture—25e in coin Address: 1572 Hagman Rd., Drexel



WORLD'S LARGEST MANUFACTURER OF QUALITY BEDROOM AND DINING ROOM FURNITURE

Champagne is so practical

[Continued from page 22]

discovered later that she had spent the best part of a \$20 bill.

Of course, if you have a diamond, ruby and emerald income, you should become acquainted with all the great names in French champagne.

Champagnes are made wines as contrasted with the table wines which are natural, and because each great champagne house has its own formula these wines are known not by the names in localities, as are other great wines, but by their shipping firms. There is Pommery, for instance, Mumm, Cliquot, and the widow, Veuve Cliquot, Moet Chandon, Roederer, the Heidsicks—Charles and Piper and Dry Monopole—Bollinger, Pol Roger and Lanson.

Rather less well known, but very fine indeed, and often favored by the most knowing epicures, are ome of the little houses, such as Perrier-Jouet, Ayula and Iriox. But even among the great champagnes, there are class distinctions-the vintage years. The best years in this century are '28 and '37. Actually, as of now, '37 is The Year, for the once-vaunted '28 champagnes are today in a class of aging prima donnas. They still have a loyal and sentimental following, but they are past their prime and often downright flat.

Such things are nice to knowjust in case. But for most of us, and for most occasions, American champagnes are more than adequate. Probably not even the most ardent native son and booster of native wines will insist that any American champagne can compare with a Lanson '37, but there are quite a few American champagnes, every bit as good as some of the lesser imported varieties, and many are a great deal better.

"She knew what she wanted" should be the theme song of any lady in search of champagne. It is important to know your type, as well as the brand names of good champagnes, for there are three distinct types of champagne.

First, and by far the most popular as a table wine, is Brut. This is a champagne made with the least possible, amount of sugar added. It is as dry as can be. The second type is slightly sweet, and, just to confuse you, such champagnes are usually labeled "Extra Dry," "Dry," or "Sec." Sec, of course, being the French word for dry. Don't be misled. If you want really dry, not sweet champagne, never bấy a bottle labeled "Dry," and this is not double talk. Be sure to ask for Brut.

The third type of champagne is "Sweet"—and you may now heave a sigh of relief, it is so labeled on the bottle—Sweet or its French equivalent, which is Doux. This is a dessert champagne, and should not be served during a meal.

The same rules and labels apply to pink champagne. Strict epicures are a touch upstage about pink champagne. They consider it somewhat rococo. But we find it very gay indeed, with a somewhat Lillian Russell air. Actually, there's very little difference, except that the skins of the grapes are used in the basic champagne wines to give a roseate hue.

Price, and you might as well face it, is an important factor in guiding your selections of champagnes, and you may find yourself somewhat dazed in the wine shop when you discover that one bottle costs twice as much as its neighbor.

Sometimes even the taste may not give you the clue, but here it is. There are two methods of making champagne in this country. One is the time-honored, time-consuming and expensive method of bottle fermentation. The champagne is fermented in the same bottles in which it is sold.

The second method, much quicker and far leas expensive, is the bulk method, in which large glass-lined tanks are used instead of bottles. The tanks usually hold fifty to five hundred gallons instead of one quart, and there is no need for daily handling. Of course, there is no comparison! Any more than there is between a handmade French original and an excellent mass-produced copy.

Now for the sixty-four-dollar question. Which are the best American champagnes? The answer depends to a large extent upon your own taste. We might do our best lip-smacking over a wine which wouldn't please you at all or vice versa. But you have to stark somewhere, and here is our list of hests—arrived at by strictly personal and subjective "tests," i.e., we tasted, we liked.

Among the California champagnes—Paul Masson, Korbel and Almaden Brut rated as excellent. Less expensive, but still well made and dependable, are Roma California Champagne, Cresta Blanca, Wiebel and St. Michel Brus.

New York State Wines have acquired a reputation not only in America but all over the world. Best known are Gold Seal and Great Western, of course. And, other than New York wines, there are Cook's Imperial, Gotham, Taylor and Bellows Brut.

Now that you have "caught" your champagne-the right type at the right price-here are a few ideas on when, where and how to serve it. When and Where? Any time-and anywhere. Champagne is The Drink for a wedding breakfast, a brunch, luncheon, cocktails, dinner, supper or between times. Where? Anywhere - indoors, outdoors, in town or in the country. At the most formal or gay and informal surroundings. How? Always very well chilled, and in simple, thin, clear and colorless glasses.

Any suggestions for champagne uses should be prefaced by this recipe: Chill and drink. However, even a champagne far less than noble can grace a glorified occasion when it is used in a champagne cocktail or a champagne punch.

A Champugne Cocktail is the easiest of all: Place ½ teaspoon sugar or ½ lump of sugar in a saucer-type champagne glass. Add a dash of Angostura Bitters and, if you like, a twist of either orange or lemon peel; finally, add well-

chilled champagne to fill a glass %4 full, and stir just a little. Strawberries, raspberries, pine-apple sticks or a half slice of orange may be added for decoration.

This is a Champagne Highball:
On a long and lary summer afternoon, you might enthrall your
guests with champagne highballs,
which are nothing more than
champagne cocktails (as above)
served in a tall, frosty glass which
has been one-third filled with
crushed ice. Garnish with fruit.
Serve with straws. And sip with
exquisite enjoyment.

For weddings, receptions or garden parties on a midsummer night, nothing, really nothing, in this whole wide world is as perfect as Champagne Pusch:

Dissolve 3 cups of sugar in 2 cups lemon juice. Add 2 packages of Dole's Frozen Pineapple Chunks (thawed). Add a square block of ice, 1½ quarts ice water and one bottle chilled Sauterne or Rhine Wine. Just before serving, add 2 packages thawed Birds Eye strawberries, and 2 large bottles chilled champagne. Makes about six quarts—almost thirty servings.

Bakalava Nectar is the name of this rosy, sparkling punch. Put the rind of 1/2 lemon, shredded fine, into a punch bowl with 4 tablespoons sugar. Add the juice of one lemon, one half cup of syrup from a jar of maraschino cherries. Place a large square block of ice in the punch bowl and add 2 large bottles of well-chilled sparkling water, 2 large bottles of burgundy or claret wine and 2 large bottles of California champagne. Stir just enough to mix well. Decorate the top with fruits or berries and serve. This makes enough to serve twenty-five to thirty people.



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Together they make a fine wedding present. Ash tray, 2" across, and cigarette holder, in sterling silver, embossed with lion heads. \$10 each, including Federal tax and postage, Black, Starr and Gorham, Fifth Ave., at 48 St., N. Y. 19.

The light that flexes

Bridge lamp that's worth while; goosenecked for flexibility. Chromium or polished brase with a naturalcolored fabric shade. A wedding gift that will endure. \$35.50, express collect, from Modernage, 16 East 34 Street, New York 16.





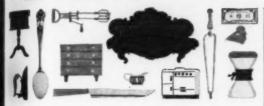
Degas doubles

Six silk-screened Degas reproductions, handsomely framed, 8" x 10" size, in solid white or white with pink or blue, \$9.50 per pair, postpaid, from Lexington Art. 960 Lexington Avenue, New York 21.

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For a gift that the groom will like, too, give this set of eight cocktail glasses. They have crystal tops, harlequincolored bases. In each set, these colors: green, pink, blue or amber. \$7.95, plus postage. Rorke's, Burlingame, California.



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Irish linen tea cloth, 38" wide, round or square, and four 15" napkins in contrasting colors. Gray with coral or aqua, or all-white for the bride. Gift-wrapped, \$7.95 postpaid. Parker Mfg. Co., 1193 Lincoln Place, Elberon, New Jersey.



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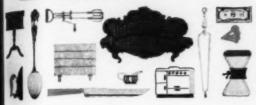
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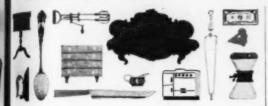
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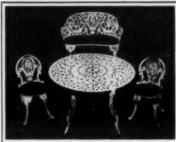
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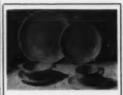
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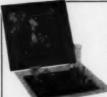


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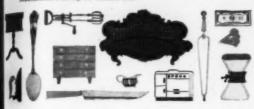
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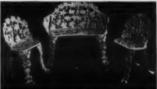
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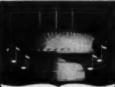


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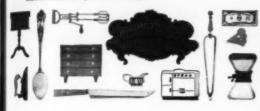
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A

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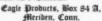


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For characters who toss their hats helter-skelter, we suggest this hat box with transparent panel, woodgrain finish. By mail, \$4.59, plus postage. Name in gold, 56e extra. Lucid Containers (ML-3), 143 Green Street, New York 12.











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THE DECORATOR ALFRED MESSNER

ARIZONA RANCH HOUSE





This ranch house near Tucson typifies many beautiful Arizona homes by the famous Alfred Messner, member of the American Institute of Decorators. "The trend among professional decorators," says Mr. Messner, "is away from the slavish following of strict regional or period traditions. For instance, see what wall-to-wall carpet does for a ranch house!"

Gulistan Renaissance brings luxurious color

and texture to any room. Light and shadows play in the thick, sculptured pile. The single, glowing color makes the whole room look larger. In your mind's eye, picture what Gulistan Renaissance will do for that room of yours! Gulistan also looms other lovely weaves, all 100% virgin wool pile, from \$6.75 per sq. yd. up. (Demand for Gulistan still outstrips supply. Delivery from your favorite store may be delayed.)

THE RETNOTES

GULISTAN arpet

Champagne party in a champagne apartment

The Elliotts' one-room apartment is sumptuous, with special built-in cabinets, twin sofa beds, sectional black-lacquered coffeet-ables that become bedside stands at night, and comfortable tub chairs. The color scheme is taken from the Birdeage print at the windows: the rug is maraschino red, the walls are white, the sofas are covered with a charcoal crisscross chintz, the chairs with quitted black chintz





I married money

Like most girls I was sure that the man of my dreams would be poor as a church mouse. That's traditional, isn't it? The gent with money in his jeans is old and repulsive or young and profligate, while the worthy hero hasn't a thin dime. Only with me it didn't work that way. I met Jock and he was young, handsome, bright as a button and also flush with coin. I'd have married him if he'd been the original pauper, but I shan't try to fool you: a tidy bank balance is mighty convenient. Especially with the H.C. of L. getting H-er all the time. Take our apartment, for instance. I know it could have been furnished for less, but what a pleasure it was to be able to splurge a bit. As a complete novice [Continued on page 160]



Above, a built-in storage wall with three leaves to make unall or large tables or to flip back and use as a bulletin bard. The built-ins were designed to match the handsome radio-record-player. Lower right, traditional chests, above which squares of mirror are grouped to add sparkle and time to the room. Note the lamps reflected in the mirrors

> Sofa beds, tub chairs, side chairs, M. MITIMAN, Mahogany chests, GRAND RAPIDS CHAIR CO. Mahogany desks, SLIGH-LOWRY PLRSTTERE CO. New World combination radio and phonograph. STROMBERG-CARLSON CO. Black-lacquered coffee-tables, Muller-Barringer design, made by HENRY TANNHAL SER & SONS, INC. Plate-glass mirrors, PITTSBURGH PLATE GLASS CO. Gulistan-maraschine red rug. BY A & M KARAGHEESIAN, INC. All fabries, CYBUS CLARK CO., INC. White moss fringe, CONSOLIDATED TRIMMING com. All glassware: champagne glasse decanters, candlesticks, et cetera, steuren GLASS. Tops'l Napkins, LEACOCK & co., INC. Silver, Fiddle Thread pattern, FRANK SMITH SILVER CO. China, grapevine-embossed Queen's ware, Josiah Wedgwood, Lamps, Carré



PROTOS. KING-WEESE

I married without a sou

OROTO-DARMS OF KING-WEEKS



A year ago, six months out of college, I landed my first job-with-a-future, as secretary to the editor of LIVING. "This is it," I told myself. "Now I'm a career girl, someday I may be an editor, life is wonderful, and all cut out for me." I was really dedicated. Then I met Paul. He was studying to be a chemical engineer and would get his diploma in a few months. But even before his final exams-things went so fast and fancy-we were discussing how much capital we'd need to buy pressure cookers and sofas and such. In all our plans we assumed that I'd stay with the magazine. Then Paul was graduated, and bingo! he was offered a good job with an engineering firm in Baltimore. We parted bravely, both of us determined to work hard, be thrifty and collect that nest egg people talk about. [Continued on page 160]

> The carpet is a new kind of broadfelt, sturdy and inepensive. They covered the slipper chairs in purple felt, painted the walls blue, used blue sheets for curtain. Paul made the bookshelves himself; used egg-crate boxes to make a valance and cover part of the wall between the windows and a door. The coffee-table is topped with marbleized paper. Chests are covered to many

The Dalys' dining-table is made from the leaves of an old round dining-table they bought at the Goodwill Industries. The hanging brass lamp cost \$2; they covered the host chairs themselves in blue felt and a lime print

Dining-room table which became a coffee-table, two large lamps and a dining-table: desk. desk. chair, shadow-box frames, all coonwill link strikes.

Host and slipper chairs, SOUTHERN FURNITURE CO. Blue sheets for curtains, BATES FABRICS, INC.

Spring and mattress, S. AARIEN A BROS.

Marbleized paper, KAIZENBACH AND WARREN

Bamboo blinds, BRUNN AND BERTHEIM

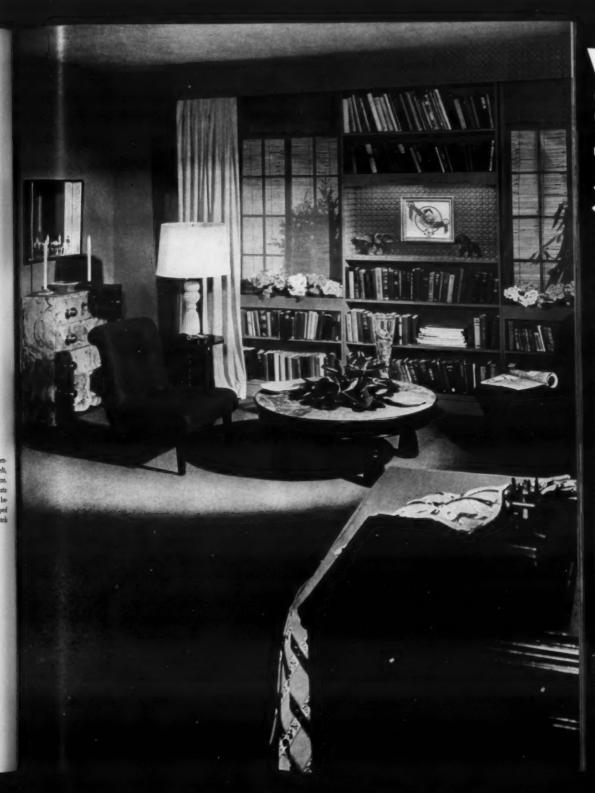
Carpet: RECHAND HARWOS, BROADFELT,

AMERICAN HARR AND FELT CO.

Diamond Suison plaid, CHARLES BLOOM, INC.

Heiress Heirloom sterling, ONSIDA, LTD.











At the far end of the living-room, with windows admitting a view of the valley, two comfortable chairs upholstered in wool plaid flank a pine

table which holds a big lamp, fruit and flowers

One end of the Harmons' living-room, with the big flagstone fireplace and the corner bar. Decorative old dog prints hang over the bar, and the spot gleams warmly with brass mugs and an old brass hanging lamp. Sharon has her own rocker by the fire

L-shaped built-in redwood sofas are upholstered in tufted green cushions. Behind the L. Tommy has his trophy room-study. The brass lamp has a plaid shade; that's a cobbler's bench by the sofas



By Elyse Knox Harmon

I married an All-American

PETER MARTIN



Tommy Harmon crouches in his famous football style to catch two-year-old daughter Sharon instead of the pigskin. Sharon's outdoor play yard is equipped with a sliding board, a small carousel and a portable wading pool Lommy and I have been married for four years. If you're any sort of football fan—and I was even before I met Tommy—you know he's the famous Michigan halfback. Nowadays, Tommy plays professional football with the Los Angeles Rams, and you may have heard his sportscasts on the Jimmy Durante show. He's always been as interested in his writing and radio work as he is in football.

We live in North Hollywood—which is convenient for me as I make four pictures a year for Monogram—with our two-year-old sprat, Sharon, in a house that Tommy and I planned together. Originally, it was a wartime priority house, costing \$7,000. (Tommy was a captain in the Army Air Force, and you may remember he was reported missing twice. The first time he was lost for eight harrowing days in Dutch Guiana; the second time he was missing for thirty-two days in China.) Since the house was built, however, we have added a maid's room and bath, and a nursery.

We love every stick and stone of our mansion. Only it's not a mansion, and it hasn't any sticks or stones. It's made of redwood shingles with white trimming, and is an unpretentious, Cape Cod sort of cottage, quite small and modest, but soundly constructed and ideally perched on a hill that gives us a view of the whole San Fernando Valley to the east and of Cold Water Canyon to the west. In the back we have a fenced-in play yard for Sharon; there's room for us to sun and eat out-of-doors, too, but chiefly it's Sharon's preserve.

We've furnished our cottage with early American antiques and contemporary pieces, a mixture that we both like. Happily for me, Tommy is not one of those characters who turn thumbs down on color. He can take it and I positively thrive on it. I'm not a pastel type. I want colors that are strong, bright and clear, not wishy-washy. From the moment you hit the flagstone steps that climb up to our house, you find red—in the geraniums that border the walk and in bush berries. You enter our sun porch and you find more red—in plaid wool at the windows, on the pad-covered captain's chairs.

Our living-room is big: 24x19 feet, with a beamed ceiling and a large flagstone fireplace. I told Tommy, "We don't want this to look like the Rose Bowl, so we'll use lots of color and lots of warm pine furniture and brass and copper to make it cosy." Bright green is the chief color motif in the living-room. We used green-and-yellow-plaid





Here Tommy types a radio script for a broadcast. He's as interested in writing as he is in football. The figure is the Heisman memorial, the Oscar of football

The Harmon sun porch is bright with red wool-plaid curtains, red leather chairs and a soft-green carpet. Cupboard and table are pine. Sharon waves "hello"

Right, Sharon rides her carousel. The play yard is primarily Sharon's, though Tommy, her football hero Pa, and Elyse, her movie heroine Ma, play there, too

Below, Sharon tries a flying tackle of sorts, Elyse Knox plays leads in Monogram pictures and Tommy plays professional football with the Los Angeles Rams





wool for the oversize wing chairs, green upholstery for the built-in window seat. Off the living-room to the north are the nursery and bath. Sharon's room is sharp pink. The chest and drawers are white with pink animals on them, and pink-and-white-checked gingham covers her bed. There are pink animals on the wallpaper, too. I did our master bedroom in red, white and blue—in honor of my All-American husband. (Tommy, you know, was elected All-American for two years when he played for Michigan.) The wallpaper is white with red dots; the shag rug is blue, and our bedcover is bright red quilted cotton with a white dust ruffle. (By now you realize that I love red.) The kitchen is red and white, and our breakfast room features an old, round oak table covered with a red-and-white cloth. The wallpaper in the dining-room is red and yellow.

Tommy and I wanted an informal, bright, friendly home, and we think that's what we have. We're especially fond of our living-room fireplace. Sharon has her little rocker drawn up in front of it, and there's a big comfortable chair for Tommy and a middle-sized chair for me. I spent days snooping around the valley antique shops to find old prints and brass and copper to use around the hearth. I'm proud of the old brass bed warmer, and whopping big tea kettle I found, and of the brass lamp and mugs in the bar corner of the living-room. It was Tommy's idea to build in redwood sofas in an L shape at one end of the living-room; behind this is his study and trophy room.

Tommy keeps his trophies in this study. One, the Heisman memorial trophy from the Downtown Athletic Club of New York, is the prized Oscar of football. Tommy also won the Chicago Tribune trophy which is given to the "most valuable player to his team in the big nine," Tommy writes his radio scripts in his study. When he gives up professional football he'll have another career at his f.ngertips. When I give up pictures, I'll have another career, too—the best a woman can have—that's staying home with my family.

The Harmons' tiny dining-room is as bright and cosy as the rest of the house. Sprigged old-fashioned flowers cover the walls. The curtains are spanking white; red-checked linen covers the table, chairs, settee



Flagstone steps lead up to the Harmons' redwood-shingled cottage; red geraniums flank the path, giving a keynote of color



Below, Colonel Eitt with the copy of Mein Kampf that once belonged to Himmler. Right, Carmel camouflages a light bracket with some ivy



Number 505, the Eitts' eleven-and-a-half room house at Fort Benning, Georgia. Outside, most of the houses are as alike as peas in a pod, but inside, Army brides give them individual distinction

Some months back, when my new luggage with its third initial had been in use four whole days, and our honeymoon was ending, I found myself in a car on my way from Columbus, Georgia, to Fort Benning, a matter of a few miles. My husband was stationed there at the Infantry School as an instructor on the Defense Committee. I was in a pink fog of happiness, musing about my new home and my new life, and the rosy hue was intensified as we neared the post. The road branched and a sign welcomed me to the fort. The paved road wound its way between impeccably trimmed lawns that sloped up to thick Georgia woodlands. The drive had been landscaped with mimosa trees, crepe myrtle, oleander and Georgia's kudzu vine. Shortly, we were in the main part of the post with the big Infantry School building, the various types of quarters, the chapels and the backdrop of jump towers for paratrooper training. We drove out past the polo fields, turned left and then right and then came to a stop. We were home.



By Carmel White Eitt

Im an Army bride

There was a row of houses all exactly alike, but one was numbered 505 and it was ours. Herb is a Lt. Colonel at the moment and had been given one of the big houses. We got out and started up the walk. I know of no author to date who has put into accurate words the feelings that accompany the footsteps that lead you to the door of your very first, and completely own, home. Anyway, I had all the feelings. Herb unlocked the door, struggled momentarily with my 125 lbs. (to the obvious amusement of a detail of GIs who were raking leaves) and deposited me over the threshold.

I looked around almost gingerly. The living-room opened off the hall through a double arch and there was my piano, with the keyboard grinning at me. There, too, were other things. The love seat that was used in the living-room at home on Long Island, my cherry secretary, the two occasional chairs that had been in my bedroom and the Chippendale chair with the [Continued on page 156]



PROVOGRAPHS BY PRICE MARTIN



Army families collect chests as decorative items and to pack in when they move. These belong to Nancy Easterbrook, Army wife, who used to be Nancy Stilwell, Vinegar Joe's daughter

Right, the ever-present Army foot-locker, padded and covered to make a cushion seat



Estimate to the

By Betty Wistrand

We adopted an adobe



when I was with the Exploration Department of Shell Oil Company as a geologist. Bob was a captain in the Air Force—Press Relations—and was stationed in Texas. He had a sister in Sante Fe and he took me up to meet her.

We had never seen Santa Fe before, but when we saw it we said, "This is for us." It was absolutely heady. The altitude of seven thousand feet, combined with ancient cliff dwellings and Indian pueblos—Sante Fe is the second oldest city in the country—all at the foot of the purple Sangre de Cristo Mountains, was like champagne—domestic. We would go ecstatic over a burro carrying piñon logs down one of the mean little streets, or a native stopping traffic while he herded his flock of goats across Canyon Road in front of the Church of Cristo Rey. And we were charmed by the Indians who move around so quietly, giving the definite impression that they own the land. (Personally, I think they do.)

We went through the old Governor's Palace, now a museum, and looked at the chair where Wallace sat to write Ben Hur, and Bob asked, "Do you mind if I write in bed?" In a place laid out in 1610 we listened to the mariaches playing something only slightly more recent.

Betty works for the State Oil Commission; here jots down the location of newly puddled wells from a field subsurface map. Quartz anchors the map





DETTY WISTRAND

Left. Bob and Betty on the Camino del Monte Sol, famous old street of Santa Fe artists. Bob collected his bush jacket in Australia. Both wear "Indian feet" The Wistrands' adobe house has walls two feet thick. Vigas or tree trunks are used as joists. Above, the living-room corner fireplace; right, their bedroom



ERVEN JOURDAN

Then I went back to sub-surface maps and Bob went to the South Pacific with the Fifth Fighter Command. But when the war was over we returned to Santa Fe and got married all of a sudden in an afternoon—roughly speaking, July 16, 1946, at 4:20 p.m., Mountain Time.

The next day we started house and job hunting. The jobs were easiest. I talked my way in with the State Geologist, who is primarily interested in the conservation of oil. I work up maps of dry holes and discoveries, read geologic reports and talk to people who happen in. I remember a man from Tampico, Mexico, who said he had only enough money to drill one well, so would I please tell him where he'd be sure to find oil. And the man from Taos County, who came in shortly after that and was all disappointed be- [Continued on page 164]



SETTS WISTRAND

A wrought-iron light fixture hangs from the bedroom ceiling. In one corner there's a mobile by Bob. Their adobe uses old and new



Above. Betty looks at a little stable much like the tapesta she and Bob built for Ginger. A cowhide tans in the strong Santa Fe sun, while beyond rise snow-crowned mountains with ski runs. Right, Betty and Bob with Ginger. Santa Fe houses are called "pink adobes," because they are the color of the soil, give the impression of having risen out of it, which, literally, they have



The perfect figure of a man

The perfect figure of a man, the Great American Husband, is a character we know inside and out, as a result of sending two hundred wives a questionnaire with eighty-nine impertinent, profound, frivolous and profane questions to answer in secrecy and all frankness. (Note in passing: Wives do not seem plagued by reticence when it comes to peaching on their men.) We have tabulated the results and toted up percentages (do not expect them to add up to one hundred every time—some individualists skip certain questions or answer them yes, no, but) and are now equipped to give you a portrait of the fellow you married or will marry someday soon.

He is blond and medium-short-which surprises you as the mate of your dreams was always tall, dark and handsome. (What becomes of the t., d. and h. we are not prepared to say. Maybe they're all confirmed bachelors or under contract to Metro?) By and large, your husband is a docile and domesticated animal. Out of one hundred, 82.5 of him help you wash dishes. It is possible, but not probable, that he does the dishes all alone every night (1.1% do). It's a fifty-fifty chance that he helps you make beds, and one of him out of three helps you vacuum, scrub floors, wash clothes. Almost to a man, he tends the furnace and buries the garbage, or at least totes it outdoors for the municipal collector to collection to get along with, to be stiles into his own though you may complainthoughts and is too silen present (12.2% of your husbands rate this consists resent the fact that



he is too argumentative and eager to be the life of the party (8.9% are inclined to clown, 1% are called exhibitionists).

You sleep in a double bed—unless you are the exception—and he wants too few blankets. He wears pajamas, the whole suit if he is one in four, only the tops or bottoms if he is one in three. If he is a lone wolf he snips the legs off his bottoms. He leaves his pajamas lying around in the morning for you to pick up and put away. (Of course, you are not plagued with this necessity if your husband is among the eleven out of one hundred who sleep raw.) He does not tidy up the bathroom after shaving, but he can and does fix leaky faucets handily. He prefers a shower to a bath and rarely sings in it. He fixes light plugs and blown fuses and helps you hang pictures, but only 46% of him can mend a broken toaster or electric iron.

For breakfast he wants orange juice, eggs, toast and coffee; only two out of one hundred welcome novelties, such as doughnuts, corned beef hash, cocoa or grits. He eats breakfast quickly and grumpily. He likes to cook (unless he's one of the 20% who don't know a frying pan from an oven). He'd rather cook outdoors than in, and he has specialties, such as hamburgers, spaghetti or omelets. You say he's a good cook, but limited. As for clean-up, 15.4% of him leave the kitchen in a fierce muddle after cooking; 35.2% leave it ultra spick-and-span; 50% leave it so-so. You like to have him help with the housework, especially dishwashing. He is a good father: only 7.5% are too firm with the children and ditto per- [Continued on page 164]



ROBERT C. CLEVELAND

By persuading workmen to eliminate a standard partition between the living-room and a tiny dinette, the Seognamillos saw to it that their house had a large living-room. Twentyseven French military prints hang at one end of the room; two sectional couches can double as beds for overnight guests

> The Scognamillos repainted the white walls of their subdivision house, making the living-room a chocolate brown and leaving a white strip around the fireplace



We live in a GI development



One of many GI subdivision houses being built throughout the country, the Scognamillos' house in Los Angeles looks like all the other houses from the outside, but inside has been individualized with paint and cheerful fabrics. A garage in front of the house leaves room in back for outdoor dining and a play yard

While I was in France during the war I met Faby; we were married shortly after the armistice, and a little later we came home to Los Angeles. Friends were kind, and we camped with them while hunting for someone to build our house. We had a choice lot in a beautiful, wooded spot that reminded Faby of the Bois de Boulogne near which she had lived. We still have the lot—but to date there is no house on it.

With plans under my arm I made the rounds of contractors. Before the war I had worked in the art department of Metro-Goldwyn-Mayer (currently, I am an art director at Universal). I had studied architecture. I could draw. They were singularly unimpressed by my little architectural gem. They liked good old stock plans. If they did go so far as to quote me a figure on the cost, it sounded as if Faby and I were planning a château on the Loire instead of a modest little house in California.

Soon I was eating my words, "Never will I buy a subdivision GI house!" I not only began to look at them—I became less critical. In a race with the stork, I was in no position to be choosy. From a state of superior condescension, I fell to downright begging for a house—any house—in subdivision offices.

The whole business of hunting down a house was grueling. Could I see the plans? No. Could they tell me the lot size? Hardly. But I was still interested—I had to be—in the barren sections of the city where there wasn't a tree in sight, but where hundreds upon hundreds of little cracker boxes were going up. Houses—not the kind I had ever believed we would buy, but houses! Eventually, a piece of paper assured me that one of them was ours.

Three weeks before Sandra Anne arrived, we moved



Sandra Anne's room has blue walls and a ceiling of red-and-whitestriped wallpaper. White scallops around the ceiling and white stars on the walls give the room a circus-tent effect, and Sandra Anne in her crib looks as if she were living under the big top

in. We had won the race. We had a house. It had little claim to distinction except that the garage was cleverly placed in front to save the rear yard for outdoor living. The rooms were all painted white and the living-room was small. However, there was a tiny dining-room, so our first successful act of reconversion was to persuade the workmen to eliminate the partition. This gives us one large room at the rear of the house, with a wall of glass facing south for sun and a view of the outdoors.

As soon as we had licked the formula problem and organized our life with Sandra Anne, we bought paint and brushes and set to work on the walls. We painted the livingroom walls chocolate brown and left a white strip around the fireplace. We used jungle green in the study, and redand-white wallpaper in the hall. We chose elephant gray for the master bedroom and pale blue for the walls in Sandra's nursery, with red-and-white-striped wallpaper for the ceiling and white scallops creating a circus-tent effect.

Faby had never done any sewing in her life. Of course, I'd always labored under the delusion that all French girls sew just by nature, and maybe they do—because Faby, a rank novice, made the handsome white cotton draperies, edged with dark-green moss fringe, in our living-room. I mounted twenty-seven French military prints, by Edward Detaille, on cherry-red mats with natural wood frames and hung them in rows over the entire end wall of the living-room. The red mats pick up the color of the armchair and couch which, placed at right angles to the fireplace, separate the living end of the room from the dining end.

Faby's French taste is expressed in the simple, provincial furniture at the dining end of our living-room, while my penchant for Modern is seen [Continued on page 162]



Built-in cabinets and ingenious space-saving devices make the Scognamillos' study look twice as large. A central picture on the wall, left, descends and makes a drawing board, below, holding Mr. Scognamillo's paints and paint brushes. Repainted a jungle green, the study, which adjoins the kitchen, does double duty, can be turned into a playroom for Sandra Anne

PROTOGRAPHS BY ROBERT C. CLEVELAND.



By Donna Winchester



Tom Winchester, once a radar officer for the Navy, now supervises construction on modular houses similar to his own house in California

We built our own house

Tom undoubtedly came to the realization that he wanted a modern house through his finer instincts. I got there through a course called Marriage and the American Family that I took my senior year at Scripps College. All the students were required to draw a plan and elevations of the perfect house. The library was immediately emptied of books on Cape Cod, Old Charleston, Bulfinch and McIntire houses. Thus marooned, I began to brood on the house in Portland, Oregon, where I was born and grew up. I decided that my chief objection to the house (not counting the petit point and the pie-crust table) was that it intimidated me. The rooms were square and high-ceilinged and forbidding. The colors were dark and the fabrics perishable. The façade was carpenter's Gothic.

I threw all that overboard. Then my plan became a self-analysis of a sort. I began to see myself in relation to Tom. (We were already engaged and he was radar officer on an attack transport.) I saw myself in relation to probable issue, which would in time mature to the point where I would be a candidate for PTA. When I thought of children I always imagined them cutting up papers in tiny pieces that stuck to the carpet. It occurred to me then that I had always wanted to cut up papers in the living-room with the family, but had not been allowed to because of the rug. That would never happen to my children. They could cut out paper dolls on the living-room floor as much as they liked. I imagined myself as having several children, and the more I thought of them, the messier they



Donna's kitchen is small and U-shaped. It is completely separate from the utility and laundry room, which is nearer to Tom's work area



got, until I finally eliminated one. One of the twins. That left two children and Tom and me.

So with twelve hundred square feet of floor space to spend, I immediately squandered half of it on a living-room. Then when I began to add up the reasons for my extravagance, I decided it wasn't an extravagance. First of all, the family could be together without crowding. The living-room would be like my great-grandmother's keeping room, in which everything happened. One wall would open out onto a garden in which anything else that cared to would happen. In such a big, friendly, indoor-outdoor room everyone would be on good terms. No one can sulk long in a light, friendly room. There would be sulking rooms, but they would be highly restricted and definitely not inviting.

I had only six hundred square feet left, and out of that had to come three bedrooms, a kitchen and a utility room. I laid out the bedrooms. They were small, naturally, but I opened each one with sliding glass onto a little intimate garden, one separated from the others by planting.

The kitchen would be compact and U-shaped. What is more intimidating than a large kitchen? It leads to nonsense like candied violets (which my Great-aunt Amy loved) and six-layer cakes that would ruin my figure and the children's teeth. But if a kitchen was a laboratory, as the Bauhaus pronounced, it could well be opened up to the living-room so the chief technician could keep in touch with her family—Tom Junior and the half a twin I had left over from the set. So I opened up part of the kitchen wall and put in a counter. The utility room,



Besides unskilled labor, Tom had his old college friend Henry Hitch cock to help build the house. Neither had done any construction was before. Henry is taking a masters in geo-physics at California Ted

First spring at the Winchesters'

A pepper tree, with gnarled trunk and lacy branches, swings low over the patio. The Winchesters' covered porch, facing south and cast, opens on a magnificent view of Mt. Wilson, Baldy and Cucamonga-"the most satisfactory view in the world." Tom says. The pepper tree also protects the living-room from Altadena's bot summertime use





ERVEN JOURDAN

Job well done

At last it's finished and the Winchesters have moved in. Tom built most of the furniture—the couch by the fireplace, the radio-phonograph and bookshelves. Donna says of the couch, "We like" to put our feet up; we don't want to be formal!

Sun-worshippers at work

For breakfast coffee there are shaded corners in the patio, with its orange grove on one side and cypress hedge on the other. There are also bright sunny spots such as the one, right, for lounging. Tom and Donna did their own planting and landscaping, which should show up well this season





A serving bar divides the kitchen from the dining space. Donna's functional kitchen is painted pale aqua

Right: View from dining end of living area into the work area, which can be shut off with a screen or opened up for living space



PETER MARRIS



Donna finished the redwood for the board-and-bat exterior of the house with an electric sanding machine. She did most of the painting and shellacking. Left, same view finished

hall and bathroom used up my last six hundred feet.

Then I thought of Tom. He had had all sorts of ideas about low-cost houses. No matter what he did when he got out of the Navy, he intended to work out some designs at home. So Tom would need a room to work in. I looked over the plan and tried to find a place to squeeze in a workroom. The two extra bedrooms represented two hundred and something square feet, which would be fine for Tom. At that point reality collided with the dream house, If we were actually building this house, what would we do? In the first place, we wouldn't have enough money to build it all at once, but would start off with one bedroom, the other two being built on just as they were needed. In the meantime, what about Tom's workroom? I looked over the plan again with this in mind. Poor Tom! What a shame! He was destined never to have a workroom. Then I remembered something pleasant. Tom had never really minded noise at all. His Boston forebears had given him a set of nicely disciplined nerves, quite as valuable in a modern world as the set of thumb-back chairs they had left him. He could use a screen or head-high shelves to separate work area and living area. Desk, drafting board and cupboard space would [Continued on page 162]

Planning for Tomorrow

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- 92 You're in, you're out . . . all four seasons
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- 102 A basic kitchen shower
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pictures, painted through the years, he has used color and line to underscore emotion. The Bridal Bouquet, with which we here introduce our brides "Planning for Tomorrow" section, was painted in 1947 and links two of Chagall's major themes in one canvas: lovers and flowers. Chagall says that bouquets of flowers were not common in his native Russia, and that it wan't until 1924 in Toulon that he was first struck with their charm and delicacy. He has painted flowers frequently since. The Bridal Bouquet, like so many of his pictures, is warm and happy, a celebration in oil of the joy of living. Chagall says: "I am against the terms 'fantasy' and 'symbolism'. Our whole inner world is reality, perhaps even move real than the world of appearances." For us, this painting is both fact and symbol. It's as fresh as the bride, as bright as her dreams, as promising as her future.

The Bridal Bouquet

By Marc Chagall

From Pierre Matiese Gallery





There never is a party in a woman's life quite as festive and memorable as her bridal supper, with her brand-new husband at her right, the best man at her left, and all her bridesmaids and ushers grouped around the table. "To the bride!" the best man says, and champagne glasses are lifted high. It's a lovely party and it deserves a lovely table. Our bride's table is a delicate study in gray and white. The cloth is made of multicord Celanese with a flounced skirt. It is draped with white ribbon swags, caught with little white wedding bells and tiny corsages of white carnations, sweet peas and bouvardia. A three-tiered wedding cake, which the bride will cut, is used as the centerpiece, with green leaves and white carnations clustered around it. The goblets and champagne glasses are fine cut crystal. Silver candelabra hold tall, lighted tapers. Butter dishes and compotes are silver, too. The china is white with a laurel design. And now, pop the first champagne cork, and fill the glasses—here comes the bride!





At home at 4:30

Pretty as a Victorian nosegay is this tea table with china roses and real roses used as a centerpiece. Roses bloom on the china, too, and the handsome cloth—organdy over a lavender taffeta petitical—sets off the silver tea set

First dinner party

Her blond wood table and upholstered dining-chairs with black-lacquered legs team beautifully with white-andgold service plates, heavy green goblets, amusing white pottery pooffles and textured place mats shot with gold

PROTOGRAPHS OF KING-WEIGH

At home at 4:30

Above: Sterling, Stradivari pattern, WALLACE SILVERSMITHS, Stafford china, RUBEL a CO. Organdy and eyelet tea cloth, ELMER P. GOLDSMITH. Mahogany server, FANCHER FURNI-TURE CO. Love seat and chair, VANDER LEY MOUTHERS, INC.

First dinner party

Right: China plates, LENOX, INC.
Erickson goldets, WM. H. FENTON.
Sterling, NOTHER Lights pattern,
THE INTERNATIONAL SILVER CO. FORTand-gold place mats and green
napkins, JOHN MATOUK, INC. Pottery
poolles, H. WILLE ART GLODS.
Dining-table, chairs, BUNDAR
FURNITURE MTC. CO. Pictures,
RED & STEVENSON, INC.

Love and light housekeeping

Opposite page: Stangl plates, FULPER POTTERY CO. Plaid breakfast cloth, LEAGOCK & CO. Pottery trays, M. WILLE ARY GOODS, Sterling, Modern Victorian pattern, LUNT SILVERSHITHS, Pitcher and lamp, HILDA HOWE HENDERSON, Folding table, FLORENCE LOUISE KAY, Bed and tables, TOMLINSON OF HIGH POINT, Blanket and sheets, PEPPERELL MFG, CO. Blanket cover, MOLLYE LILIENFELD, Clock-radio, GENERAL ELECTRIC CO. Toaster, PHOCOTOR ELECTRIC CO.





Love and light housekeeping

The groom made the breakfast (well, they've only been married two months); the bride made the bed, using yellow sheets and pillow cases and a blue blanket, under a pale-blue blanket cover. And breakfast is easy to serve on one of the new pottery plate-trays

Whether it's breakfast in bed on Sunday morning, with your hero pampering you outrageously by making the coffee (he does it well, too) and the toast (it is not burned), or tea with a couple of friends who've been crazy to see your new apartment, or your first dinner party as a married Ma'am, the props are almost as important as the food. In fact, an imaginative tea table improves the flavor of the tea, breakfast coffee tastes better if it's served on its own pretty pottery tray, and a good dinner deserves an attractive setting. At the top of the opposite page you see our idea of a charming tea table. It's sentimental and old-fashioned, and our bride has been as feminine as all get-out. This is her chance to use her most frou frou tablecloth, her most fragile china and her most whimsical idea for a centerpiece. Directly opposite, our grand-scale bride surveys the table which is set for her first dinner party. Like a wise young owl she has invited her best friends, who would forgive all, but, wiser still, she's made sure that everything, including the veal roast with anchovies and the chilled white wine, is A-1. That's certainly true of her ivory-and-gold tweed mats, her green napkins, her white china and green glasses with bubble bases. The two white pottery poodles on pink velvet ribbons are an amusing touch, and so becoming to her own poodle pup, Toby. She has grouped her pictures with a canny eye for showmanship and matched her table to the luscious fabric at her windows. Above, our bride is luxuriating in a late breakfast in bed of a Sunday morning. On a small collapsible side table, cheery with plaid cloth and napkins, are set the toaster, hot plate, fruit juice and jam and marmalade jars. He and she are both having their coffee and toast on individual trays called eye openers. They come complete with a cup and a small rack for toast. "How 'ya gonna keep 'em down on the farm after they've seen Paree?" may have been a burning question after World War I, but today's young people-many of us, at any rate-are heading for the harrow and the tomato patch with whoops of joy. But latter-day pioneers do not insist on rugged conditions. In fact, they tote city-slicker refinements with them, and live in a hep fashion for all their rural retreatism. Our favorite farm bride sets the rustic buffet table, below, in a stone courtyard off her kitchen, with Mexican tin roosters as a centerpiece; she repeats the rooster motif in purple on white napkins and uses rush mats stained purple. Her glasses are amethyst and her china is turquoise with a nice mat finish. Smack in the center of the table she plants her straw shopping basket and fills it with hay, studded with daisies and hard-boiled eggs. It may be a farm but it's fancy. Opposite, our bride lives in an attic-and thanks her lucky stars to have one to live in. But for all that the eaves slant down on either side, she's stylish about her dinner parties. She uses a darkgreen tablecloth, mustard napkins, and lively yellow dishes, red goblets and wine glasses, and-as a complement to the spaghetti-plants a large red Gouda cheese in the center of the table, with gay yellow jonquils stuck in it. Her coffee cups are red and white, and her cooking is "plain"-with the perfection of a Nettie Rosenstein dress,

Bridal bouquet of tables, continued

Opposite: Yellow Italian pottery, ANN BOBERTS.
Red goblets, CARRONE, Dark-green tablecloth, mustard
napkins, LEACOCK & CO. LERY SUSAIN,
JONABA CO. Sterling flatware, Pointed
Antique pattern, BEED & BARTON, Furniture,
American Provincial birch, W. F. WHITNEY CO., INC.
Baskets from the Lighthous

Spaghetti dinner for four

Maybe it's spaghetti, maybe it's onion soup or corned beef hash—but surely the bride has a practiced specialty that calls for second helpings. Brides today are finical cooks and finical table-setters, and we're in favor of both

Below: Franciscan Ware pottery, GLABOING, MCBEAN & CO. Amethyst glasses, GEDIGE BORGELET CORP.

Napkins, AMERICATE. Tin roosters,
FAN AMERICAN SHOP, Redwood table and benches,
UTILITY CARINET CORP. Sterling flatware,
Craftsman pattern, TOWLE MR.C. CO., Valorware casseroles

Down on the farm, under the maple trees

Late Sunday breakfast and Sunday buffet supper are favorite times for entertaining in the country. Both are at their best outdoors (weather permitting) with the home-grown produce set prettily on a long trestle table





How to pick your mate



Romanticists think that the Big Question is "Will you marry me?" Cynics say the Big Question is "Why marry?" Realista know the Big Question is "Can we stay happily married for a lifetime?" No one has ever answered this last question without looking in the back of the book. But, rushing in where even fools fear to tread, we offer this double-decker quix which gives you a premarital peek at your marital compatibility

	1. On your first attempt to ride a horse, you are tossed head over heels.		keeps people happy. Would you rather be-		
Would you-		a) the private one?	□ b) the public one?		
a) try again?	transportation?	 Forget pride and modesty for a moment and decide if your ability to foresee, to plan and to analyze is— 			
2. Would the judge classify your lo	2. Would the judge classify your love letters as-		b) erratic?		
a) calm and businesslike?	□ b) sweet and sentimental?	5. While watching a movie, do you prefer to be-			
3. If you were temporarily out of a ; life insurance?	job could you carn a living selling	at by yourself?	□ b) with someone?		
at yes, of course	□ b) maybe, maybe not	6. In which of these two categories	do you find more pleasure— [b) dancing, bowling, card games?		
4. At the office Christmas party, we Claus?	ould you volunteer to play Sunta	a) teading, writing, arithmetic?			
a) yes	□ b) no				
5. If you had to play football, would	5. If you had to play football, would you rather be-				
a) quarterback?	□ b) halfback?				
6. Have you found that people are and "nire guys" get stepped on? □ a) yes	mostly looking out for themselves		1. On a personal problem, do you usually seek the advice of a friend:		
D 37 yea		2. Which pair of values do you rate			
		a) goodness and generosity	b) independence and strength		
		3. When you go shopping for a se companion to offer his or her opinion			
1. If your success were assured, wo	uld you rather work at-	a) yes	□ b) no		
a) writer, painter, research scientist?	□ b) banker, lawyer, merchant chief?	4. In a session of high-stake poker,	do you usually play—		
2. If you found yourself with a wee	kend to spend in Montreal, would				
you—	you—		5. Does the idea of remaining a bachelor till you're 49 seem-		
a) strike out on your own?	b) phone a friend	a) unhappy?	□ b) okay?		
	of a friend?	6. Is the pleasure you get selecting a	and giving Christmas and hirthday		
 Many ocean liners have two captains: a "private" captain who runs the seafaring business, and a "public" captain who wines, dines and 		presents—	□ b) no-no?		
the scataring business, and a "pub	ne captain who wines, dines and	a) very much?	[] B/ so-so:		
84					





n h

Women

l. At a friendly game of ping-pong, you are winning heavily. Would you —		important to you." Was he:	b) a foolish man?	
a) ease up and lose some points?	□ b) keep on playing your best?	5. Judged alongside most women y a) calmer than most?	on know, are you— i b) less calm than most?	
2. Do stand-offish people— a) annoy you? 3. Which do you guess is your stre a) modesty?	b) please you? onger point— b) confidence?	6. When you do a piece of work for a) be left on your own initiative and responsibility?	someone else, would you prefer to— b) have fair and clear directions given to you?	
t. If you had a big bagful of extra a buy bonds? 5. Would you prefer you and you a big double bed?	☐ b) buy stock? Ir husband to sleep fn— ☐ b) regular twin beds?			
6. Does your considerateness lead p	b) hardly ever	1. In dealing with a not-too-quick maid, can you give orders— a directly and clearly? b) with some difficulty?		
		2. When you have a party, do you a) plan it with care? 3. When you get good and mad, do a) express your rage	☐ b) just let it happen?	
1. When you have nothing special to do, do you like a rainy day? a) yes, sometimes b) http://no 2. Do you often find yourself baffled and bedeviled by timetables,		a) express your rage b) suppress your rage bloudly? 4. If you had a real interest in the Junior League or some similar organization, would you rather be— a) president? b) recording secretary?		
clocks and schedules? a) yes 3. When a likable new acquaints	□ b) no nece asks you personal questions, do	\$, "The woman who would be concentrate on listening, not on a) annoying?	a good conversationalist, should speaking." Is this statement— b) sensible?	
you call it-		6. When you run temporarily sh	ort of money, would you ask for	

times in section A, three times in section B, four times in section C, your score is AC. Turn to page 168. Your analysis is under your key letters

	2. witten do you garess is your stre	urber bonn	mittative and	· ·	
	□ a) modesty?	□ b) confidence?	responsibility?	given to yo	
	4. If you had a big hagful of extra money, would you rather-				
	a) buy bonds?	☐ b) buy stock?			
	5. Would you prefer you and you	r husband to sleep in-			
	at a big double bed?	☐ b) regular twin beds?			
	6. Does your considerateness lead	people to take advantage of you?			
	a) sometimes	☐ b) hardly ever			
		1	1. In dealing with a not-too-quick m		
			a) directly and clearly?	b) with some	
		_	2. When you have a party, do you p	refer to-	
			a) plan it with care?	□ b) just let it	
			3. When you get good and mad, do you-		
			a) express your rage loudly?	□ b) suppress y silently?	
n	1. When you have nothing special to do, do you like a rainy day?		4. If you had a real interest in the	he Junior League or	
115	a) yes, sometimes	□ b) brrr, no	organization, would you rather be-	-	
-	2. Do you often find yourself buffled and bedeviled by timetables,		a) president?	□ b) recording	
	clocks and schedules?		5. "The woman who would be	a good conversatio	
	a) yes	□ b) no	concentrate on listening, not on s	peaking." Is this state	
	3. When a likable new acquaintance asks you personal questions, do you call it—		a) annoying?	b) sensible?	
			6. When you run temporarily short of money, would		
	a) nosiness?	b) interest?	ten-day loan-		
	6. Someone has said, "Never let any one thing become intensely		a) reluctantly?	b) gracefully	



By Louise Sloane

Of course, you'll never be divorced

Odd, isn't it—perhaps a little shocking—to find an article on divorce in this special-for-you-brides issue? Divorce is something brides don't even think about, or, if they do, it's just something that happened to a couple of not-too-bright other people. But it isn't really odd, nor is it mere tricky planning by our editors that accounts for the apparently inappropriate presence here of this subject. For even the most radiant, the blindest bride today must know the plain, blunt fact: that our country's rising divorce rate has now reached the appalling proportions where almost one marriage out of three ends in the divorce courts! And there is a pertinent lesson for you, the newly-marrieds, in the inside story of those millions whose rosy dreams ended in weeping nightmares.

At this moment, you're surely not interested in the legal grounds for divorce, which, incidentally, are as diversified as there are states in the union. But buried under the legal verbiage, and underlying the court testimony, are the feelings of the divorcing couples. Study these, and you find that it is seldom, if ever, a single result that has driven two people to break a marriage, but rather a series of causes that have added up to an impossible human situation. Sometimes the deal was genuinely hopeless; often the impasses could have been ironed out somewhere along the line; almost invariably, a wiser beginning could have prevented the unhappy ending.

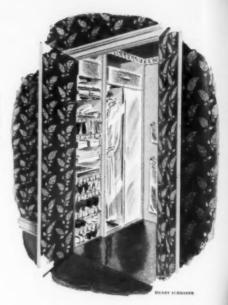
Many analyses have been made of the causes of divorce. High on the list of troubling factors are: inability to work out money problems; lack of a proper mutuality in matters of sex; interference from in-laws. But back of such specific complaints, there usually lies the BIG mistake: the mistake of entering marriage with an unrealistic approach.

It's unrealistic to enter marriage without the full underetanding (too often by-passed in the glow of romance) that marriage is a job, to be worked at more conscientiously, more painstakingly, than any you have ever before undertaken. This demands a completely grown-up attitude, a degree of emotional maturity you practically have to acquire all by yourself, for it's little help indeed you get from the influences all around you. Books, movies, advertisements, well-intentioned advice, are all at work conditioning you to expect that the job is done when the vows have been spoken, and that from there on in, you just relax and live happily.

I'm going to ask you to try to do something you may find tremendously difficult. Try to look beyond your present state of agreeable emotions into [Continued on page 166] White plastic film accessories, KERK-GUILA, White cotton ruching for shelf edging, L. AND E. LEVY. Clear plastic coat, dress and skirt hangers, HENRY HANGER, INC. Wallpaper, KATELNBACH AND WARREN

The bride's closet

This lucky bride's closet gleams white and very bridal with all its snowy, crisp fittings. It's practical as well as pretty, because these new accessories, designed especially for Living, of quilted white plastic film, can be wiped clean quickly with a damp cloth, even in smoggy cities



Bridal bouquet of closets:

for every purpose

The bride-lucky, starting-from-scratch girl that she is-can have orderly, organized closets without too much trouble if she plans them right now. Once you let your husband's sporting gear get fouled up with your furniture polish and soap flakes, and the children's galoshes creep in among your sewing things, it's harder to pull closets together-or apart. However, all is not lost even then, and sense can be made of nonsense, as a peek into these closets, especially designed for LIVING, shows. They are all standard depth. Some may be larger than those you inherited, but the basic planning is adaptable to any storage space. First, let's view the bride's closet, above, where you will find nary a skeleton. (Those white accessories are not skeletons; they're plastic and they stay white!) There are bins for shoes, caches for pocketbooks, scarves, sweaters and gloves, plus clothesbags to protect clothes. (The bags are longer, just as skirts are.) Moving on to the groom's closet (top, opposite), there's space for his clothes and his hobby, which in this instance is photography and which, if allowed to roam, soon engulfs all. Directly opposite is a double closet for Mr. and Mrs., with twin accessories in pink and blue.

Krene garment bags, NATIONAL CARRON CO., INC. Hatboxes, with plastic sliding door, LUCID CONTAINERS. Wallpaper, IMPERIAL PAPER AND COLOR CORP.

Mr.-and-Mrs. closet

In this Mr.-and-Mrs. brace of closets, the gay gimmick is the wallpapered floor, the pink-andwhite-striped closet bags for her, the blue-andwhite for him. This material comes by the yard, too, for dressing-table skirts and such. Note the engineered hanging spaces, bins and drawers Openmatic closet bags in forest green, PROTES PRODUCTS. The Tack, shoe rack, K-Venience; ENAPE & VOGT. Camera equipment, EASTMAN KUDAK. Sporting Goods, A.G. SPALDING & BROS. Eames chair, REBMAN MILLER. CONTON INTERFER PURS. CARPTS, INC.

Groom's closet

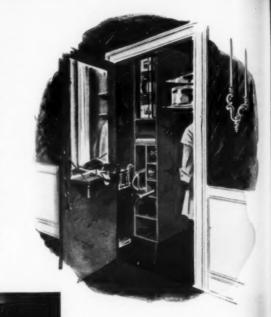
Most grooms aren't as fortunate as this one but anyway this masculine dream closet shows what any guy can have once he manages to snaffle a closet all to himself. The dark-green plastic film fixings are he-man handsome, and there is handsome space, too, for all his sports gear and hobby (it's photography) equipment



PHOTOGRAPHS OF KING WEEK



The hall closet is a catchall and a scandal in many houses. Here guests, attempting to hang up their coats, get that first impression of you and yours, and it's often fierce. Right, is our model hall closet. There's a mirror and a make-up shelf for the girls; room for visitors' pocketbooks, overshoes, hats, coats. Room for you to store suitcases, other items. For fun, there's a pencil so Tom and Mabel can scrawl a message on the wall, saving "dinner was dandy." As for linen closets, they're usually a hodgepodge or else too coy for words. We think the one below is a happy answer. It's smart, efficient, pretty but not googoo, and has room to stow curtains, bedspreads, even a dressing-table skirt in its bins. The pride of any housewife could be the walk-in utility closet opposite. It's a large closet but could be set up in a laundry, keeping one side for washing and ironing. Among its tricks is a Lazy Daisy revolving set of shelves that stocks hundreds of items.



KING-WEESE

Black plastic coat hangers, HENRY HANGER, INC.
Black, marbleized wallpaper, KAZENDACH AND WARREN
K-Venience chrome racks by KNAPE a VOGT MFG. CO.
Luggage, AMELIA EARHART LUGGAGE

rial

The hall closet

The cosmetic shelf under the mirror folds back when not helping a guest powder her nose. This hall closet has room for your overshoes and tennis rackets, as well as your guests' duds. A pencil hangs on the door, inviting guests to autograph the walls with typical guest-book quips

All closets engineered especially for Living by Stephanic Sorrell, Blueprints for these closets are available, through Living, at 25c each; or all six for \$1.25

Percale sheets and cases, FEQUOT MILLS
Chinese tea-hox paper, SIEVENS NELSON PAPER CORP.
Towels and cloths by CANNON MILLS
Sweetheart comforter, RURTON-DIVIE CORP.
Blankets, ST. MANYS WOOLEN MILLS, INC.

The bride's linen closet

This linen closet is smart in gold, green and tangerine tea-box paper. It has all the shelves and compartments for the needs of a well-rua household, plus space in the lower bins for hanging curtains, dressing-table skirts and bedspreads, and storing pillows and comforters Checraft strawberry wallpaper, IMPERIAL PAPER AND COLOR CORP. Self paper, BOYLEBGE.

Rose marbleized linoleum, SLOANE-III ABON CORP.
Lasy Daisy revolving shelves, HOOSIER INSUSTRIES, INC.

Walk-in utility closet

This utility closet has a place for everything. Your sewing equipment, your cleaning materials, your essential carpentry tools, even your picnic gear have homes of their own. We suggest fluorescent lighting for closets. Fluorescent bulbs give an even, cool, over-all light

Look for the store in your city or scinity featuring Living's closets

co.

nd





You're in, you're out...

all four seasons

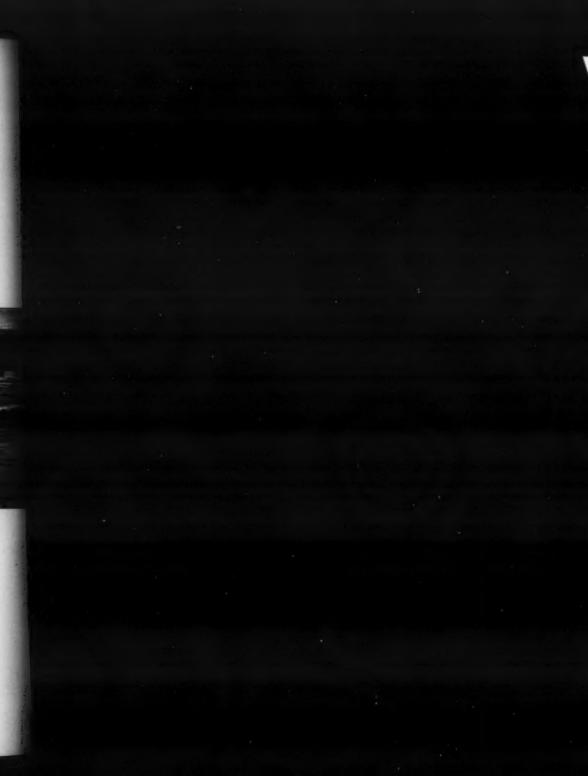
If you live in California, you live out-of-doors. The desirability of your building lot is proportionate to the amount of outdoors and privacy you have. And the Youngers have as much as a young couple, a four-year-old Eric and a Dalmatian named Sweet-Face could ever use. Their lot is on the edge of Arroyo, in Pasadena, where the land drops steeply away, and the mountains are silhouetted spectacularly across the canyon. They wanted an architect who would give them a contemporary house, with no tricks borrowed from the past. On a rambling Sunday drive, they saw a house and loved it on sight. After summoning great courage, they knocked on the door, asked if the owner would mind terribly telling them the name of his architect. The owner wouldn't mind at all—he was the architect, and his name was Griswold Raetze.

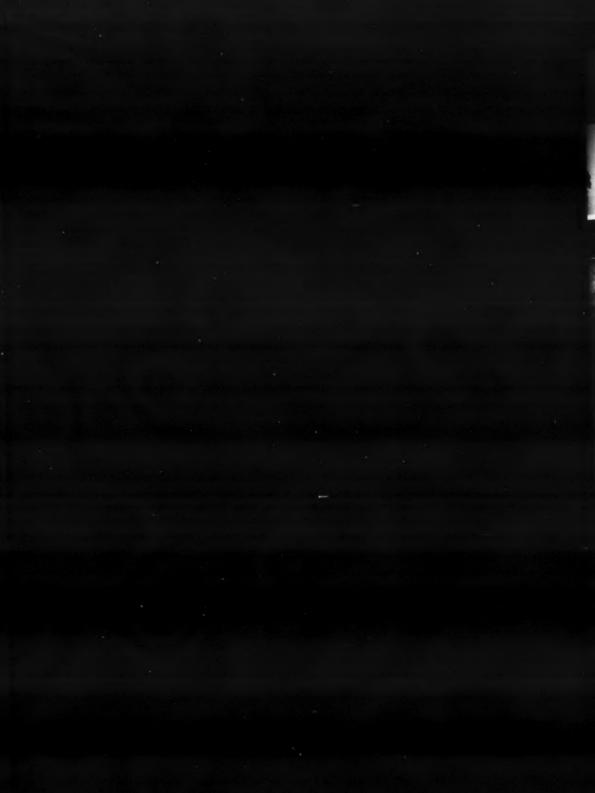
The house Mr. Raetze planned for the Youngers looked wonderful on paper. In their everyday living, they've found it perfect. It has an attractive entryway which sets the mood of the house: light and bright. The Chinese red door, framed by yellow combed plywood, is a compliment to the sage-green combed plywood walls of the house. The study has an adjoining lavatory, can easily be converted later into a guest room or a nurse's room. Just now, it's right for burning the midnight oil when Lawyer Younger ponders his weighty tomes. Mrs. Younger ran a ceramics shop during the war, now has a small workroom which holds her kiln, a workbench for the head of the family.

Contrary to the modern edict which says outdoor living must be in back, the Youngers' barbecue and main



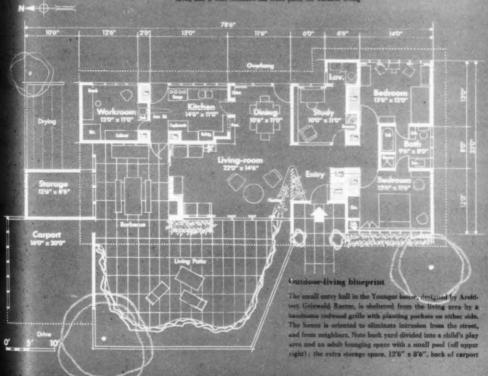
Instead of a deep and a shallow end, the pool has a low side and a deep—so Eric and friends can tear from end to end in water only up to their waists







There's a wall of glass in the living room, but the Youngers don't feel like goldfish: their lot slopes apward from street level, and a wall secludes the front patio for outdoor living





living patio are in the front of the house, overlooking the canyon. The side walls of the house are solid. Neighbors, therefore, cannot see whether the Youngers are brushing their teeth or having kippered herring for breakfast. For further privacy, the patio is enclosed on three sides by the house. A door from the patio opens directly to the carport, and a Dutch door leads to the kitchen. The east, or back, side of the house is developed just as effectively. The entire area is fenced to restrain an adventuresome small boy and large dog; another fence bisects the area: on one side a sand box, swing and slide-on the other, the adult play yard with a small swimming pool which the Youngers laughingly call a dunking pool because of its size. No wonder the Youngers think their house is the complete interpretation of their dreams! Four outdoor living spots-one for every season if they wish: the barbecue-meal corner, the living patio, the enclosed play yard for Eric, the adult play yard and the pool. It's a house for family living, inside and out, year in, year out.



PRINTING APRIL BY BARREDVILLE



A simple, efficient kitchen in natural wood for a homelike, non-clinical appearance. The china cupboard opens in dining end of living-room, making table-setting easy

Left: Living-room has three floor-to-ceiling walls of glass. Every part of the room opens to the outside. This wall overlooks the living patio in the front of the house

Below: Sun floods through the glass window-wall, this one framing the magnificent mountain view. Curtains are beige-and-red print; a coffee-table, chairs are lacquered

Laft: One step from the living-room and you're in the patio, its barbecue back to back with the inside fireplace. The California blue sky and sunshine beg for colors to match, so the Youngers use them well. Against the patio valls there are orange and gold marigolds growing, a bed of them in a niche of the fireplace. The outside thairs are marigold colors, red berries on the yellow table





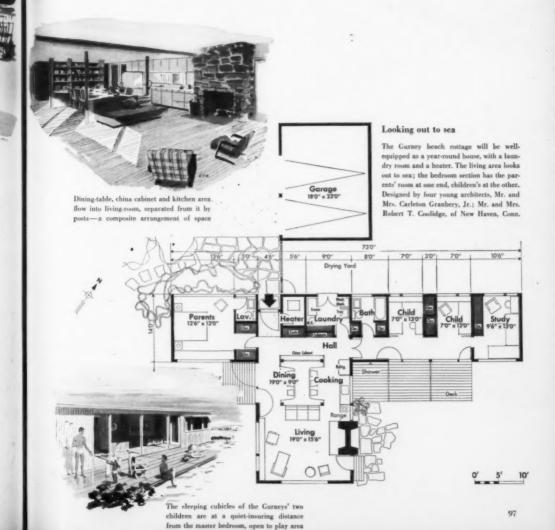
Gurney beach house is easily opened, closed for short visits: window sun-shields for bedroom fold down, sliding doors seal large living-room windows, two wooden decks fold up for same purpose

sually, about the time of the first robin and the seed catalogue, you're urgently ensnared in a recurrent dream—that one about the beach house you're going to build some day. Once in a while, the dream gets built into a reality, like the house the architectural firm of Coolidge-Granbery designed for the Theodore Gurneys. The Gurneys have two small, active children, and they wanted a place with lots of air, light and view and access to the Rhode Island shore.

The house is T-shaped, with the living-room overlooking the ocean, its windows protected by projecting eaves which invite in light and air while keeping out an overdose of sun. The vertical part of the T is divided by posts into a living-room, and a dining and kitchen area, which all flow into one another. There are no harsh words about washing sandy feet when tracking in from the beach, for the living section can be entered from a broad terrace. There's a wooden deck, too, outside the children's wing (at right angles to the rest of the house), with a shower. At the far end of the children's wing is a study, which can be changed into a guest room or left off entirely by anyone who wants a really tiny summer place.

Often, a beach cottage gets by with only half-duty: it's too bothersome to open (if it's close to town) for a picnic on an Indian summer weekend, or a New Year's Day eggnog. That's the main beauty of the Gurney house: it can fold up, like those Araba' tents, and—though not stealing away—remain high and dry through winter storms. Just cover the two large living-room windows with the sliding doors, fold down the sun-hoods over the bedroom windows, turn up the boardwalk-like decks outside the children's rooms and gallery. There's a heater for the unexpectedly cold weekend, and the wonderful stone fireplace in the living-room (outside, it turns into a barbecue on the flag terrace). Even though it's primarily a summer house, you'd love a crispy cold weekend there of brisk walks and fires as much as a hot one of Sybaritic sun-bathing.

Three-seasons beach house



THIS WILL CONFIRM

RESERVATION OF MR. AND MRS. HARVEY WRIGHT. T. Louis, BATH ON BOAT

SAILING FROM DETROIT, MICHIGAN, FRIDAY JUNE

CALLING AT SARNIA, SAULT STE. MARIE. PORT ARTHUR. FORT WILLIAM. DULUTH AND RETURN





Honeymoons...

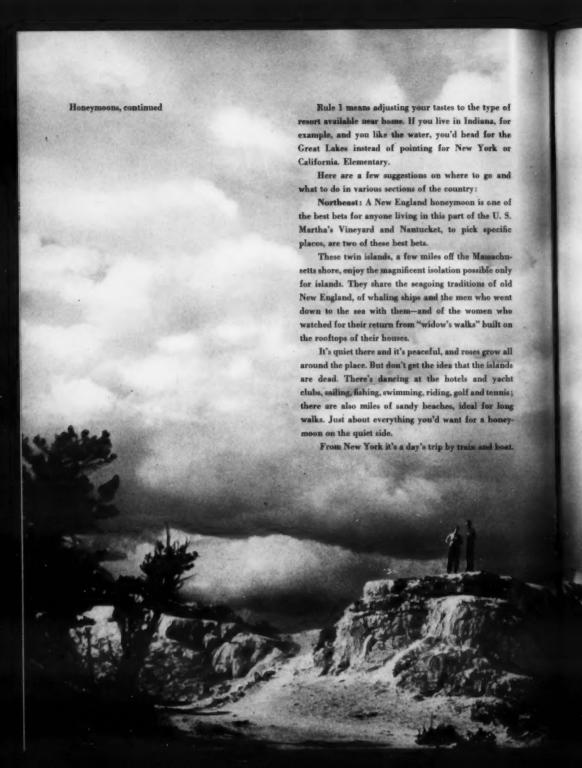
with the emphasis on honey, not money

Getting married this season? Chances are, then, you've been concentrating on finding a home, buying furniture and fighting with the store for delivery of same before your friends grow too old to drop over and have a look.

With all that going on, you probably haven't had much time to plan your honeymoon. Not like the old days—when a dollar bought much as groceries, and a landlord gave you a month's rent free for a year's lease. Nothing much to bother about, so the honeymoon was one of the features of the whole deal. Something to be looked forward to and looked back on, for the rest of your life, maybe.

Now, the main idea is to get away for a couple of weeks to some place that's fun—not too noisy and not too expensive and then get on with the long-deferred man-and-wife business.

In planning a junket that's nifty, yet thrifty, follow two main rules: [1] Choose a spot not too far from home, and [2] go there a hit out of season. You're in luck on Rule 2, going away in late May or June, you're just a season at most places to get a good break on rates and accommodation.



Round trip \$23.27 to Nantucket, \$21.10 to Martha's Vineyard. [Fifteen per cent Federal transportation tax must be added to all fares.] Or you could fly to the islands from New York. An hour and a half to Martha's Vineyard, round trip \$28.65; or two hours to Nantucket, same round-trip fare.

Lots of good hotels, inns and tourist homes—and accommodations are usually available in June. For lists of hotels and rates, write to the Nantucket or Martha's Vineyard Haven, Massachusetts.

If you prefer really warm weather in late May or early June, though, it might be better to go down to Virginia Beach, Virginia. Wonderful surf bathing and pool swimming, golf, tennis, cycling, riding and fishing. Dancing and night life at beach clubs. For near-by sightsecing, there's the whole historic tidewater section of Virginia close at hand.

More than 250 hotels, cottages, apartment houses and tourist camps give a wide range of accommodations. Lots of good restaurants, too. Write the Virginia Beach Chamber of Commerce, P. O. Box 190, for directory of accommodations and rates.

Virginia Beach is nineteen miles from Norfolk, connected by frequent bus service. Norfolk is about ten and a half hours from New York City by rail [round trip \$14.40], fourteen hours by bus [round trip \$10.65] and two hours by air [round trip \$36.80]. Of course it's an even more convenient resort for people from Philadelphia, Baltimore, Washington and Richmond.

Southeast: You've probably heard it said that if you go down to Florida in the summer they'll give you the place. Slight exaggeration—but you can stay at the best hotels for a fraction of what it would cost you in asson. And almost everything else is comparatively inexpensive: food, entertainment, incidentals. Moreover, you don't have to buck lines wherever you go—you're really a welcome guest down there off-season—and people are ready, willing, able and anxious to serve you wherever you happen to drop in.

Nor is there anything frightening about the June weather in Florida. It's hot—sure—but certainly not as uncomfortable as summer in town. After all, the beach is the beach—anywhere. When you spend your days in a bathing suit on the sand, then go strolling along the water's edge at night, it's the good life—whatever the season.

You can choose your resort up and down the East or West Coasts, just about name your own price and find excellent accommodations for what you want to pay. Write the Florida State Chamber of Commerce, Hildebrandt Building, Jacksonville, for latest information on summer rates. Or—if you've [Continued on page 155]

A basic kitchen shower

"Don't you think," Nancy wrote her mother, "it's time to make a formal announcement to the world that you and Dad have unloaded another daughter? After all, our engagement is about as restricted information as an item in Winchell's column. Jim's here for dinner every night he can get away from the hospital. His internship is nearly two-thirds over. And no one ever invites us places separately. Really, Mops, you can't have any doubts left about this being rr."

Any doubts the Richards had were the natural consequence of having to adjust so fast to the transformation of their daughter from an irresponsible youngster into an adult. It isn't easy to turn your fledgling loose in a big city, hold back advice and let her make her own life. The job, found without aid of family connections, the shrewd good taste with which she had furnished a one-room apartment on a skimpy budget—we told you about this in our last issue—revealed a Nancy who astonished them. "She knows where she's going, all right," Mrs. Richard told her husband. "She makes me feel positively incompetent." We don't have to add that the announcements went out.

Marcia Davis' letter to Mrs. Richards summed it up.
"'Practical' is, indeed, the current word for your child,"
Marcia wrote. "Remembering the mad things she spent
money for when we were in college, Mother and I thought,
at first, we'd give her a lingerie shower. 'The new Nancy,'
though, is so obviously consecrated to good housewifery,
we decided on kitchen equipment.

"We've set the date for the third of next month. You will come, won't you? Because I've taken it for granted that you'll fall in with a little practical scheme of my own. You know what brides' showers usually are. Half a dozen people have the same bright idea of bringing dish towels. What we've done is to make a list of the kind of kitchenware anybody'd need and want, and let people choose things to give from the list. Without asking, though, I've put Mother and Dad, you and Mr. Richards, and, of course, Penny down for important items, like a pressure cooker or an electric toaster.

"Most of the things on the list cost about 70c to \$6, but we've tactfully suggested cooperative giving to a few people we know are fond but poor. Liz and Sarah, for





DATES SELECTED

Above. Nancy's first gift turns out to be a potato masher. At left, everybody takes a look at the centerpiece designed by Lucile Fisher. It's a white-and-yellow daisy tree, with a wired tin-foil trunk, based in green moss and grown about with culinary odds and ends, skewers, egg beater, a pepper mill, shakers. Marcia examines one of the potato-funnel-and-flowers gadgets that flank the tree. At right, after presents are unwrapped guests get all wound up in the game of string the ring. The discarded ribbon is knotted end to end and Nancy's ring is atrung along it. The first to get the ring will be the first to wed



A basic kitchen shower, continued

instance, are still paying for the record-player they bought for their bachelor apartment, and Linda Monk is freelancing at the moment (a euphemistic way of saying 'out of work'). So they're pooling resources for a fruit juicer. Two others decided on a set of really good kitchen tools (spatula and such).

"Ah me! You don't suppose, do you, that I'm going to turn out the 'always a bridesmaid, never a bride' type? Nancy swears she's a dead shot with a bridal bouquet and intends to be a matron of honor before the year's out. She sometimes gets 'that look' of the scheming friend who intends to prod her protesting husband into bringing home colleagues to make a fourth at intimate little dinners with me in the role of 'somebody you simply must meet, Joe.' (Joe rearing back in panic at the sight of the lasso.)

"But felicitations, embraces and hearty pats all around the Richards family from the Davis seniors and -Marcia. P. S. The shower will be held the third of next month. Don't forget.-M." [Continued on page 163]

REDER WHEN



Nancy tries the guessing game. Marcia Davis blindfolds her while Mrs. Davis, Sarah and Liz look on. Nancy registers uncertainty, wonders if she's getting a fruit juicer or what?

What the shower produced for Nancy's kitchen

- Magnalite roast-and-bake pan made by Wagner, \$5.95
- 2 Universal household scale, Landers, Frary & Clark, \$4.95
- 3 Waring Blendor, Waring Products Corp., \$39.50
- 4 Four enamel canisters by A. Kreamer, Inc., \$5.50
- 5 Universal fruit juicer, Landers, Frary & Clark, \$6.95
- 6 Multi-Sift flour sifter by Na-mac, \$3.95
- 7 Lazy Daisy dustpan, from Stamping Service, Inc., \$3.95
- 8 Four-quart Valorware casserole, \$4.45 9 Flint kitchen tools from Ekco Products. The set, \$10.95
- 10 Hand-type can opener from Ekco, \$1.50
- Two-cup Delray Silex coffee-maker, \$3.45
 Set of Pyrex mixing bowls by Corning Glass, \$2.95
- 13 Kreamer's enamel flour or sugar shaker, 95c
 - 14 Stanat's food chopper, \$5.98
 - 15 Roast meter from Weksler Thermometer Corp., \$2
 - 16 Deep fat and candy thermometer by Weksler, \$1.75
 - 17 Chef's Timer by General Electric Co., \$7.50
 18 National's Presto pressure cooker, \$12.95
 - 19 Knapp-Monarch pop-up toaster, \$18.95
 - 20 Set of wooden blending spoons from Thurnaurer, \$1.39
 - 21 Johnson's quart can of liquid wax, 98c
- 22 Quart of Rubless Brass and Copper Polish, Feiner Chemical, \$1
- 23 Six dish towels by Cannon Mills, 39c each
- 24 Four-cup egg poacher made by Steel Materials Corp., \$1.69
- 25 Ekco's knee-action parer-beaner, 25c
- 26 Egg beater, Dime Store
- 27 Strainer, Dime Store
- 28 Fruit-knife set, \$2.50; kitchen knife, \$2; both by Lamson & Goodnow
- 29 Aldon's water-line knife sharpener, \$2.49
- 30 Two-cup Pyrex measuring pitcher, 50c

Prices are subject to change. Write for names of stores carrying the above.



Double dresser

A pair of the chest units stacked together fit that one wall-space in your new bedroom



Foyer frills

One of the cupboard sections, with a pair of quarter round ends, will dress up the hallway



Hand-me-up

Your little Susie will be proud to inherit a couple of the living-room pieces later on



Versatile bookcases

Even though your new house may have different architectural features, units can fit them



Even before you're married, when you pick furniture for your own room, keep a weather eye out for its usefulness later on. Here the two-shelf bookcase doubles as an end table; the desk unit and the rounded shelf-ends can be a good beginning toward furnishing your future living-room

Furniture for a lifetime

Furniture is something for the long haul. Adding up as it does to quite a bit in your decorating outlay, naturally it adds up to something in your psyche, too. You can reconcile yourself to the bedspreads' and the curtains' getting threadbare, the wallpaper dingy, the lamps and bric-a-brac broken. In fact, you can look forward with real zest to bundling these out once in a while and starting afresh. Seldom so with the furniture. You expect it to have as many lives as a cat—and most of it has, not all good, alas! You clutch mistakes and white elephants, neglect to scrap the makeshifts of your early-married, lean-budgeted days.

Of course, one cure for all this is to change human nature, but it's considerably quicker and simpler to pick furniture in the first place that's worth holding on to. This doesn't mean you have to spend a lot of money, but it does mean an eye to versatility. Can this item be used in more than one type of room, you ask yourself? Can it be used in more than one way—for instance, against the wall or out in the open? Can it be assembled in groups or broken up into separate units? Will it harmonize with future pieces you may want to add later?

If the answer is yes to all these, you'll never regret the nine lives it may have. When you find that bigger apartment or put the down payment on your new nest, you can be thankful that the living-room chests are at home in the bedroom or the new dining-room. And when Aunt Minnie wills you her Governor Winthrop, your small desk-chest can take on new life in little Susanne's bedroom.

At home with Mr. and Mrs.





Disguises with fabric

Though you're dreaming of the house you'll someday build, right now you're probably staring at an apartment that would make one of Chas. Addams' architectural horrors seem pleasant. The easiest thing would be to turn loose a bulldozer, then start over-minus pipes growing three feet out into the room, minus that basin smack in the middle of what you'd planned for your dining space, minus ad infinitum. But, since you can't get rid of these little niceties, you hide them. For this, you use fabric. A splashily printed curtain-wall to divide an oversized room. A square of bright cotton-for a bulletin boardto cover the stains on the wall. You can find color-fast cottons at a Five-and-Ten for forty-nine cents. Or you can go whole hog and buy really luscious stuff at that little decorator's. But whether it's imported French toile or burlap sacking, you'll find you can lift the face of the most impossible room if you do a bit of shrewd fabric-ating.





The dormer, and what to do with it

The problem of the dormer window: light is shut out if curtains are hung. So you paste your fabric (Barret Textile's Château) against the sloping walls. Build a window seat, skirted to match, in the wasted space



Hide a multitude of sins

Match a screen and your love seat by covering them with Nashua's Holiday. Lacquer cutout fabric flowers on a plain screen; frame the same posies for your wall. A screen will hide almost any furnished-apartment skeleton

Give personality to a drab wall

For a room that's just-four-walls, spotlight the bed with a panel of Clover Rose (behind you, so you can daydream in peace). Flounce the spread in its companlon fabric, Lucky Clover. Both from Titus Blatter & Co.

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Lite painting by an unknown artist—experts date it about 1810—is called Foung Ladics' Seminary in Figuinia. It was found in Petersburg, where it had been in one family for generations, but its history is obscure. Local records give no clue to the school that may have been the scene of these commencement exercises. Obviously, however, our artist painted from fact, with a furious attention to detail: each leaf, each dress, each hair-do is recorded with loving care. Neatness, nice observation, affectionate regard for facts, bright color and a naive freshness are the qualities we admire most in primitive paintings, and all are found here. Everything is so exact that we can almost hear the words the young valedictorian speaks, and we'll leat a hand-illuminated sheepskin that if Longfellow had been older than three, the spiel would have started "Standing with reluctant feet, Where the brook and river meet." And so, dear bride, stand you—except your feet, we hope, are not reluctant, and, again we hope, you're eager to face facts in the interest of a rich and full life.

Young Ladies' Seminary in Virginia Artist, unknown From Harry Shaw Newman Gallery, New York City





Opp nice kitel and

Outdoor dining





Opposite: You, in your coolest dress, on the hottest day, giving the nicest supper party of the summer. On the terrace, you fit near the kitchen window three designed-to-be-put-together tables, of glass and painted aluminum. The terrace isn't a necessity, but the tables are So are the ice bucket, pale linen, lack of mosquitoes and bustle

Even if you haven't a terraced garden like the one opposite, you can still dine out-of-doors. It's not the exception but the rule to make use of that little back yard, impossiblelooking till now, or the balcony which suddenly-with the coming of summer-seems spacious and charmingly adequate for fresh-air meals. Everyone's eating out. In the city or country. Formal or informal. Hot weather or cold. Yep, cold-beans and a grill-full of spiced-up-burgers on a crispy afternoon. But now, for obvious reasons, we're talking about outdoor meals in hot weather. A Saturday luncheon before the museum or movie, with the cool contrast of sunlight around you and awning above you. Or dinner in that late afternoon hour when the city's heat fades away, or when the country's lightning bugs start their flickering, and the tall glass, the crisp salad frost out the weatherman's promise of another muggy day.

Put on your long, white Scarlett O'Hara, or your striped chambray and thong sandals. Whatever you wear, wherever you choose for outdoor dining, make it comfortable. The bustle of the harried hostess, the balancing of plates, the juggling of napkin and full glass—and you might as well be back on the Seventh Avenue subway at five-thirty. Certainly you won't succeed in cooling off by playing with a lapful of sliding [Continued on page 150]

Dining outdoors really only requires a little greenery, but two-and-two trays on stands, a pretty paleyellow wrought-iron table, set buffet-style, and hurricane lights make even the simplest meal a party



make a cook

Potage paysanne. Cook chopped raw vegetables in the stock until just soft. The proportions should be about I cup of vegetables to 2½ cups of stock, but, aside from personal tastes, it is not important what elections of the available vegetables you chuck in, though onions are almost indispensable. Tomatoes, carrots, celery, cabbage—practically anything you like.

Vichyssoise can be made by boiling one peeled, diced Idaho potato in 2 cups of stock. Add 1 onion and 2 leeks which have been peeled and diced and cooked gently in butter until clear. Combine, put through a fine sieve or Foley Food Mill. Add 1 cup of light cream (and extra milk if soup is too thick) and ½ a stick of butter. Heat, and serve sprinkled with chopped chives or paraley. This soup is, of course, superb cold.

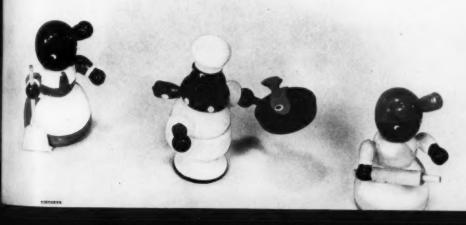
For other four basic recipes, turn to page 152.

Sooner or later, if you keep house at all, you will cook. Possibly your culinary efforts to date have been restricted to coffee and pans of fudge, but "any fool should be able to follow a recipe," you say. So you put on an apron and open a cookbook. But there's so much in it! What to choose? Where begin?

Almost all those recipes, whose mere numbers overwhelm you, are really variations and extensions of a few basic principles, and, though you can't expect to learn the entire art and science of cooking in one lesson, you can (we guarantee it), by mastering five basic recipes, develop enough variations to get a reputation for culinary competence you'll hardly deserve.

All right, then, you're going to cook a meal. Dinner, say. What is a dinner? Two or all of the following: soup, fish, meat, vegetable and salad. Dessert is for frills. So you start, naturally, with soup. No, you are not going to open a can, good as commercial soup often is. You are learning to cook, remember? You are going to learn to make soup from the bone out—a good, robust, basic soup that can be varied forty ways from Sunday, served with grated cheese for a main dish, or thinned down for a first course.

Then you are going to produce a dish that makes liars out of fish-haters. And no "bride-y" steaks and chops for your meat course but something much more impressive. (One that will give you basic training for three or four other dishes that turn up on expensive menus under foreign titles.) Two or three hints take care of your starchy vegetable problems forever. The "different" treatment of your second vegetable is a form of waterless cookery little known here (though the Chinese have used it for some 3,000 years). The salad has won converts among the most violently strict "meat-and-potatoes" gentry. Ready? All right, let's go. "Any fool can follow a recipe." Remember, you said it yourself. The trouble is any fool usually doesn't. So Follow!



Insurance is the

Quite an investment, isn't it, setting up a new family? Getting a house or apartment (or even a room!) and filling it for good living?

You've invested countless man- and woman-hours. You've dreamed and planned and measured and shopped and compared and tested and read magazines and books and asked questions and judged with a sharp eye the homes of friend, family—and foe.

And you've dug down deep. Is the right color wallpaper a mite more expensive? It's worth it! Really good carpeting? Worth it! Good cabinets, fine woods, chairs with sturdy springs? Ditto!

This new home of yours is probably the biggest single, all-at-one-time investment you'll make in your life. Chances are you couldn't afford to do it again. All your bankbook shows right now is a long list of withdrawals. Two hundred, five hundred, one thous—it certainly adds up!

And this investment can be lost easily. Last year, Americans lost \$700,000,000 in fires—one blaze every two minutes. Hundreds of other big and little hazards like theft, windstorm, lightning, hurricane and explosion can also threaten your home.

Yes, you've heard about insurance. But perhaps you have been putting off what looks like a grim dive into unpleasant waters. Insurance seems to involve unfamiliar words, complicated legal and mathematical matters, endless choices and catastrophes.

On the other hand, if planning your home was fun, why shouldn't it be even more exciting to map a campaign for its protection? Actually, solving the insurance puzzle is easy. The new words are few, the arithmetic grade-school. Which policies to pick will be clear the moment you have established your individual needs and problems.



best policy

Insurance, 3000 B. C. To start at the very beginning, just what is insurance? The principles were discovered thousands of years ago. Around 3000 B. C., for example, Chinese shippers sending boatloads through the rapids of the Yangtze River found that one or two would go down, completely bankrupting one or two owners.

So they worked out a plan. Not knowing whose boat would capsize, they divided their packages among all the boats. When one or two boats went down, each merchant lost one or two packages. While all took a small loss, none was ruined.

In effect, you do the same today when you buy insurance. You share your risk with other property owners, and all of you together transfer the risk to underwriters—professional risk-taking organizations.

In planning an over-all insurance program for your home, you must consider five general kinds of policies: fire, extended coverages, theft, all-risk floaters and liability.

But before you can even look at policies, you must take inventory of your possessions. Without inventory, you can only guess at how much insurance you really need. Besides, when you have a claim, the company will want to list exactly what was lost and the amount claimed on each item.

You'll need a separate inventory for your home, if you own it, as companies insure houses separately from household and personal property. A home inventory includes not only the building but maintenance and other equipment—garden tools, hose, stoves, awnings, fences and so on. Count your garage, too, and other buildings on the property.

Evaluate everything at what it would cost to replace it, in its present condition, at today's prices. A professional building appraiser may be necessary on this score. If your house is prewar, its value has probably risen above the original cost. In five years, prices may drop again and you may need to revise your appraisal downward. If one side of the insurance coin says don't be under-protected, the other says, don't pay money for unnecessary protection. Once you have completed your home inventory, you are ready to consider your fire policy.

Costly Clauses. The main question is: how much insurance do you need? Which brings us to a little-understood insurance matter, the coinsurance clause. This may masquerade in your policy under a variety of names. But whatever it's called, it has caused home-owners to lose many thousands of dollars.

The coinsurance clause contains a percentage figure—generally 75 or 80 per cent. Unless you insure for at least this given percentage of your property's actual cash value, you cannot collect the full amount of any loss.

Let's take some easy, round numbers to see how this works. Suppose your house is worth \$10,000, but you carry fire insurance for only \$5,000. You have a fire which damages \$2,000 worth of your property. You might reason that your \$5,000 policy covers this loss. However, if your policy has an 80 per cent coinsurance clause, the company figures differently.

The company says that 80 per cent of your property equals \$8,000. You carried only \$5,000, or five-eighths of that. Therefore, you are entitled to only five-eighths return on your loss—\$1,200. And that's all you get! In other words, you were only partially insured. You shared the risk with the company.

Another thing. The clause generally contains the words "at the time the loss occurs." You may have had 80 per cent coverage when you bought the policy. But if you have built additions or the prop- [Continued on page 173]



Something to sniff at

Remember the lady in those old garden prints, wearing billowing skirts and a large straw hat, carrying a basket of flowers, and drifting delicately from plant to plant? Well, now, the lady in the picture could be you, fresh manicure, new look and all, indulging in your latest hobby—an old-fashioned, patterned, fragrance garden—the kind Mother used to retire to occasionally when life with Father got somewhat out-of-hand.

To start, all you need is a patch of ground about the size of a living-room rug. Then you can follow in the footsteps of Shakespeare's garden-minded contemporaries who planted in patterns or knots, borrowed from the garden designs of thirteenth-century monks, Because their gardens were behind monastery walls, they were as hard up for space as most of us, and because this space was hard to get at, they devised the neat trick of raising the flower beds a couple of inches above the garden paths (vertically placed boards kept roots and earth from spreading). With easier accessibility and beds necessarily small, they could be arranged in any pattern, and upkeep was reduced. But instead of the medicinal herbs they planted, you'll take a tip from Eve. and plant fragrant flowers and old-fashioned herbs, which you'll dry and make into sachets to loop over coat hangers; sweet bags for the linen closet; scented dresser-drawer linings; herb pillows; bath scents. And there are a raft of other uses for your herbs and

By Sally Topping Sun





flowers that don't require dexterity in the needle-and-thread department: rubbing lotion and skin freshener; hair rinse; Christmas wreaths. You can even ring in the family cat by saving garden space for a plant or two of catnip, to wind up eventually as a catnip mouse.

Besides, there's the one thing everyone instantly thinks of in connection with a scent garden: the potpourri, those old-fashioned fragrance jars that once had a favored spot on every living-room mantel.

Now let's take a quick look at the garden to see what it takes to come up with the foundation for these fragrances. First, select a sunny, sheltered spot about 12'x18'. Roses are the foundation for most fragrant mixtures, so there must be ample room for several bushes. Not the long-stemmed prize jobs, but the old-fashioned kind that specialize in smelling like roses. The damask rose and the moss rose are good. So are the cabbage and the apothecaries' rose and some of the hybrid teas, such as Gruss an Teplitz or Etoile de Hollande. Lavender is another essential you'll want in quantity, and, if you live in a climate no more rigorous than Connection's, you can have a permanent hedge of it.

In addition to these two stand-bys, you'll need some of the herbs for their scented leaves. There are those with the accent of lemon—southernwood, lemon balm and lemon verbena; the mints—peppermint, catnip and [Continued on page 171]

Don't be afraid to buy real art

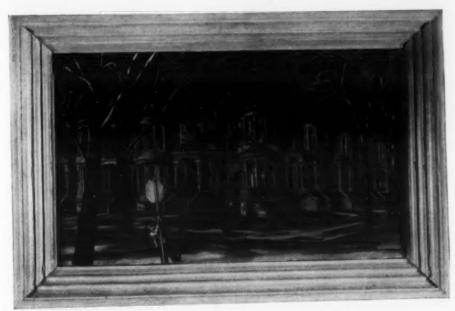
Lo buy an original painting, you do not have to be a rich, retired old collector. Today you can buy contemporary paintings—by beginners and unknowns—for a small allotment of your decorating budget. In galleries, art shows and local competitions all over the country, the works of young artists are being shown—at prices almost anyone can pay. We're not talking about art for the wealthy collector, the man with the expensive hobby, who buys the traditional "greats" of painting, Degas, Van Gogh, Renoir. When we say don't be afraid to buy real art, we simply mean that there's a special pleasure in owning an original—or even two or three; that it's not as expensive as you might think; and that you don't have to wait until you've reached the rich-and-ready-to-retire stage to begin.

There's also a certain adventure in collecting originals that you'll never encounter in buying reproductions. There's always just the possibility-however faint-that the unknown painting you buy today will turn out to be the recognized Van Gogh or Picasso of tomorrow-worth hundreds of times what you paid for it. Of course, the chance that you can build up a collection that will leave your children and your grandchildren rich is rather slim. But in art. as in any other field, there are success stories to spur the collector on. Take the story of Albert C. Barnes, of the fabulous Barnes collection. Many years ago, when he was a young chemist with an alert eye for art and an uncanny sense of what was good, he bought canvases by Matisse, Derain and Glackens for very small sums. With the years, Barnes's chemistry and collecting prospered simultaneously. He was able to build an extraordinary collection, one that includes Renoirs, Cézannes and even an El Greco worth hundreds of thousands of dollars. Today his name is Opposite, top: Virginia Cuthbert's Brosen World—a Buffale Street of Victorian houses. Ten years ago in Pittsburgh a knowing collector could have bought her work for as little as \$50. Today her oil paintings sell for prices up to \$500. Opposite, below: a still life, Sea Rocks, by William Brice, a voung Californian soon to make a New York debat

Below: Singing Bird, by Rafino Tamayo. Tamayo is one of the outstanding painters of the Mexican Renaissance. A dozen years ago, his canvases were available for \$200 and \$300 apiece, now worth thousands

PIERRE MATIRAL GALLERY





CONTEMPORARY ARTS GALLERY COURTEST OF THE WHITNEY MUSEUM



NEUBERGER COLLECTION.
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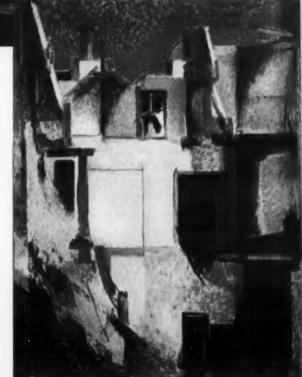


E ROSEDLER GALLERY

At right. London Ruins: Shell by the twenty-nine-year-old romantic painter, Cleve Gray. Recently, at his first one-man show, his prices ranged from \$150 to \$700. Work by Eugene Berman (A Mexican Bridge, above) once brought even lower prices. His top today is \$3,000. Canvases like Tamayo's Woman Walking (below) bring about \$3,000



PIERRE MATISSE GALLERS



JACQUES SELIUMAN GALLERIS

associated with those of the world's best-known collectors.

Collecting also took a profitable turn for the beloved, late Frank Crowninshield, onetime editor of the once-famous Vanity Fair, and, more recently, Vogue's fine arts editor. During the first world war, when he was still a young man and a beginner in the magazine game, he bought Segonzacs and Picassos and other now-renowned names for about \$50 or \$100 apiece. A few years ago, when he auctioned off a small portion of extra items in his collection he realized over \$200,000.

As in the cases we've cited, art collecting sometimes adds up to great profits, but more often it adds up to just a lot of personal pleasure. The fun lies in the adventure of sleuthing through galleries, shows and exhibitions, and in the I've-found-it feeling that comes when you discover a picture that is fresh and beautiful, and within a price range you can afford. To approach art from the investment banker's point of view—that is, with the hope of profit on every picture—is to turn the fun of collecting into a head-ache of speculating. But if you are like most collectors, and quite humanly acquisitive, you'll feel proud when your taste is confirmed by a rising price bracket, smug when you know that your friends now have to pay many times the price you did "back then" for the same artist.

Today, on New York's Fifty-seventh Street (the Broadway of the art world), there are artists commanding fabulous prices, winning big prizes and getting rave reviews in the press, all of whom had modest beginnings and usually a period when their work was unsung, unrewarded and, in some cases, unwanted. The so-called names of today were literally the unknowns of yesterday. So, for the novice collector with little to spend, there's hope in the thought that good art is where you find it.

For instance, anyone attending small local exhibits in Pittsburgh about ten years ago could have picked up paintings by a comparatively unknown artist, Virginia Cuthbert. Her pictures of Pittsburgh's hilly, smog-filled streets were selling for as little as \$50 apiece. Then she won a place in the Carnegie Annual Exhibition, a \$500 prize in Pepsi-Cola's Art Competition and, finally, a solo show in New York, and today her canvases bring anywhere from \$250 to \$500.

If in 1945 you had visited the showing of students' work at the Boston Museum's Art School, you would have seen David Aronoson's somber-hued, intensely religious canvases. He was unknown then, his works a modest purchasing possibility. But less than two years after that first school exhibit Aronoson had a one-man show in New York, and was chosen one of the "Fourteen American Artists" by the Museum of Modern Art. And up went his prices.

Several years ago, if you had been vacationing on Cape Cod, you might have dropped into an artist supply store on Provincetown's Commercial Street, a store run by the Pfeiffers, a family boasting three generations of artists. Grace Pfeiffer's pictures were on the wall. They were whimsical fantasies in melting greens and blues, rendered with the sunny, translucent quality of stained-glass windows. You could have bought any one of her canvases for a price far below three figures. Then last year a nationally-known critic nominated her as his candidate in an "unknowns" show. Immediately her paintings moved from the Pfeiffer store on Commercial Street to one of the best galleries on Fifty-seventh.

But how do you start collecting? And how do you know a good painting when you see it? For most people there are a few mental hurdles [Continued on page 179]

Housework doesn't bore me any more

Keeping house is the loneliest business in the world—except, no doubt, flagpole-sitting and lighthouse-tending. It's little wonder that a housewife shut up the whole day in a small hutch in the suburbs or a little apartment in the city finds that the pleasures of homemaking pall.

She's in solitary confinement from 8:30 in the morning when her husband sprints out the front door until 6:30 at night when he droops back home and collapses into the evening paper. And while he's gone she spends the hours in that all-to-be-done-over-again-tomorrow process of putting away and straightening up, scrubbing floors, washing dishes, making beds. The solitude is interrupted only when the gasman arrives, the brush salesman rings the bell or the delivery boy bustles up with the groceries. If she wants to inject any liveliness or interest into her day, she has to

escape from home to find it—at the movies or over the bridge table. And if she has children to look after, even these soporifies may be denied her.

Concerning the loneliness and boredom of housework, one of our readers in West Virginia wrote us the following: "After years of school and working with people in my own age group, the thing I notice most about turning housewife is the isolation, almost too much choice in how to spend one's time. I achieve more in group competition and really prefer it to being alone. There is one thing that Living has helped me realize—how many others are puzzling away at the same daily chores...."

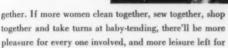
Actually, this problem of loneliness wouldn't exist if we, who are now "puzzling away at the same daily chores," would cooperate in our homework, and puzzle away to-

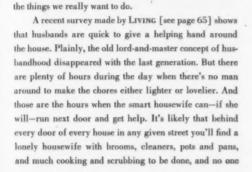


Elizabeth and Carol spend the afternoon helping Virginia slip-cover her couch. Sewing machine by Singer; Everglaze chintz by Everfast; the radio by Ansley



Betsy, Betty and Wendy make quick work of polishing and waxing. Waxer: Johnson; silver polish: International



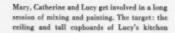


Ruth plays baby-sitter for her neighbors. In exchange they look after her Bonnie when Ruth goes off shopping











The girls get together to pick oranges for marmalade. More interesting than a trip to the corner grocery

Monday morning at the laundromat. Shirts and socks swish around in the machines while the girls gossip



to work with or talk to for nine dreary, drudging hours.

LIVING has quizzed some of the housewives behind those doors to see how they feel about housework. Many say that housework doesn't bore them, because they have stopped doing it alone. They have learned that cooperation takes the curse off Madame's daily grind. By helping their friends and neighbors and getting help in turn, many of the tasks they formerly considered drudgery are now pleasant communal chores.

Take laundering, for instance. That's one bore that the average housekeeper usually tackles in grim isolation. If she lives in a small apartment without a washing machine, she has two alternatives: she can wash the smaller items in the bathroom basin and pack the rest off to the laundry, or she can stuff the dirty clothes into [Continued on page 145]

AUTHENTIC AMERICAN CLOUNS PRO



Ruth Anderson, Marjorie Craver and Margie Matthews buil fruit in preparation for tomorrow's canning. They've joined forces (with Ruth's National pressure cooker) in the Andersons' country kitchen Reproduced here are the two shapes Brenner uses in his furniture design. Below, the L-shaped arm that supports the seat and back of the chair; right, the basic cabinet unit, the module with hinged side married two years ago, when the housing shortage was at a high-or a low, depending on how you choose to view it. Problem number one was solved when my wife Edith and I found ourselves a small house in Brooklyn. Problem number two was solved when Edith, looking at our four bare rooms, said, "You're an advertising artist and a designer; you ought to be able to design your own furniture." I said that I'd not only design it, but I'd make it-and I did. My concern was primarily with size and space relationships. I realized that the proper surface areas, volumes and heights would establish the design. But beyond this, each piece had to be easy: easy to use, easy to look at and easy to make (later on, I point out that it's perfectly cricket to call on the local carpenter or mill man-it may save a lot of grief). I decided that the principles underlying the patterns should be understandable and simple. I also felt there was a need for furniture that could be readily knocked down and packed up and stored. This would be especially convenient for young couples, like Edith and myself, who

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By Art Brenner

Furniture cut-ups

-



Art Brenner married, found himself with a small house and no furniture to put in it—so, made some

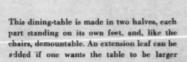
were living in temporary quarters, and might find themselves forced to pack up and move at any moment.

The project was large to begin with, but it wasn't until I was thoroughly embroiled in it that I realized its vastness. One thing led to another. I started with dining-room chairs, as they were a necessity. We had to have something to sit on. I ended with armchairs, a dining-table, a coffee-table, a desk, a cabinet and a built-in bar. The straight chair is designed with a seat, a back rest, one front leg unit, one back leg unit and two L-shaped frames. All cut and notched to fit. The whole thing is put together with four screws, nuts, four button glides and, most important, no glue. It can be all assembled literally in one bang, by hammering the frame into the legs and bolting the seat and back rest in place. The material used is 3/4-inch and 3/8-inch birch plywood, lacquered, shellacked and brought to a high finish. When the six chairs were done, Edith took over the role of upholsterer. She covered the seats with U. S.

Deep notches in the L-shaped frames of the chair fit into identical notches of the front and back leg pieces. Two nuts and bolts clamp the seat to the front; two more fasten the back rest



The plywood chair costs \$8.50. Four screws, four button glides are used to hold it together





PROTOGRAPMS BY ALPREDO VALENTE



This long cabinet, which holds a bar, books, magazines and record album, is really like the small cabinet below, with cubes multiplied ad infinitum. The construction cost would be around eighty-four dollars for this sare

Koylon Foam Rubber and U. S. Plastic Naugahyde. We chose the latter because it is washable.

The dining-table was next on the production schedule: six feet of birch plywood, some cutting and drilling, eight brass machine screws and nuts-and for about thirty dollars I had a table. I used birchwood throughout, because I prefer light-colored woods. I tried to steer clear of glue joints, except where indispensable, as in the cabinets. Elsewhere, notches and nuts and bolts hold the pieces together. Since the table is made of two selfsupporting halves, as many extension leaves as necessary can be added, Also, by making the table top 36" by 40", it can be used as a bridge table, as well as for dining. The long cabinet looks like a bigger production, but actually it isn't, except for the box joints on each cube. These have to be done with great care. The cabinet is made on a simple base, 48 inches long, upon which a number of 16-inch cubes can be mounted. I started out by making a low cabinet to accompany a side chair, consisting of one base and two cubes (see below, right) and later built the two-base ten-cube cabinet. The cubes are especially designed to hold 12-inch records, liquor bottles and magazines. I also added doors to two of the cubes—the ones for holding glasses and bottles. The total cost for the big one came to around \$84.

Aside from a few necessary hand tools, I used a band saw, a circular saw and a drill press; the latter could easily have been dispensed with. If I hadn't had such a well-equipped workshop I would have had the plywood cut to size by a cabinetmaker or a good earpenter—or at a lumber yard.

In the end, all this building amounts to a fairly big undertaking. But there's nothing like taking a flat plywood panel, and with your own hands cutting, fitting and finishing it, and finally achieving a piece of furniture. But, of course, having started I'm never through.

For instance, right now I'm working on plans for a crib

This cabinet consists of two cube modules mounted on a base. Each unit costs about six dollars to make. The total: nineteen dollars

To get plans for making Furniture Cut-ups, write to MLLE's LIVING, 122 East 42 Street, New York 17, N. Y. Each pattern 50 cents; \$1.50 for three. Send check or money order



starts the time you call on Millicent and gravitate to the basement workshop, where Tom and "Little Tom" don't even know you're watching because of the piles of chips and shavings, the buzz of the buzz saws, and the jig of the jig saws. You lose Jim in the pungent aroma of sawdust, and even become preoccupied yourself in wood and tools, while Millicent proudly goes on about how next Tom is going to make a coffee-table. Well, you don't play bridge. You don't even get a cocktail. And you don't mind letting yourself out through the kitchen door-Millicent is too busy putting the finishing touches on valances-when you finally leave around one a. m. But you and Jim feel strangely satisfied and you realize that you've been missing something. You say to Jim, "Gosh that was fun-and look at all the stuff we can make for the house." Later, before you put out the milk bottles, Jim reflects, "I meant to price some tools down at Stanley's." You approve. Unanimously, you decide to cultivate a home workshop. But there is the usual question-how to get started?

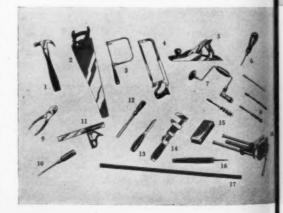
Simply remember that home workshops have one very important thing in common with airplanes: You start with a basic trainer and build up your horsepower with your hours. Of course, if Jim won junior honors in manual training at good old P.S. 1574, he knows the score. His training qualifies him to take over a high-powered shop. But if your experience with tools is limited to hanging pictures with a hammer, sawing ham bones with a meat saw, and lifting out thumb tacks with a screw driver, reflect on your limitations before buying equipment for a furniture factory.

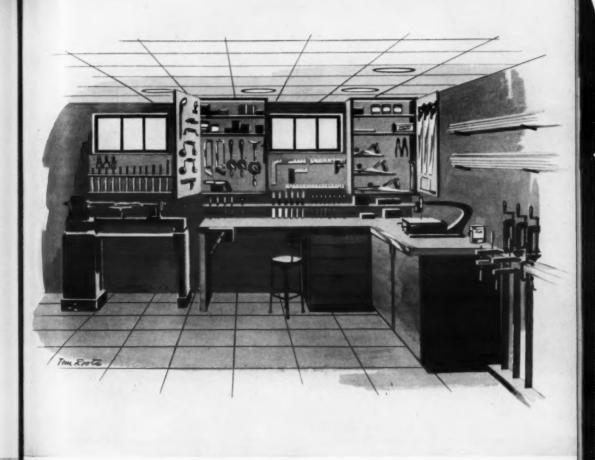
You must not forget that the fully equipped workshop over at Millicent's cost plenty. One way to begin is to buy a few hand tools and add others as you need them for a job. Millicent and her husband probably started with a few essential tools and added to their collection as they went along. After they got on with their hobby and made good by turning out super bookcases and bee-yoo-tee-ful tables, they were eligible; they could decide that what they needed even more than a new car or a washing machine was more tools and equipment for their home workshop. With satis-

By John G. Shea

Planning a workshop

The eighteen basic hand tools, below, are ample for starting a workshop. With them, it is possible to build simple bookshelves, benches, wall racks, tables and other items





Key to minimum tool group, opposite

All costs approximate

- 1 Hammer, \$1.50
- Crosscut saw, \$3
- Coping saw (with blades), \$1.50
- Hack saw (with blades), \$2
- 5 Jack plane, \$5
- 6 Brad awl, 40c
- 7 Ratchet brace, \$6
- 8 Auger bits (1/4", 1/2", 3/4" and 1"), \$6
- Combination pliers, 50c 9
- 10 Screw driver (6", small blade), 50c
- 11 Combination square and level, \$2
- 12 Chisel (1/2"), \$1.50
- 13 Knife, 50c
- 14 Monkey wrench, \$2
- 15 Sharpening stone, \$1
- 16 File (8", 1/2 round, double cut), 75c
- 17 Yardstick, 25c
- Ill Vise, \$5

Total \$39.40

Basement workshop

The average workshop enthusiast will find himself pleasantly at home in the workshop above. It contains more than just the essential tools, and there is space for other equipment, including power tools, as they're added. Everything is shipshape, with tidy racks, storage cabinets for supplies, and facilities for diversified work. It has an acoustical ceiling and spot lighting over each work center. Resilient flooring is used for foot ease and to decrease damage to both tools and floor if things are dropped. This workshop is located in a basement. It makes the most of natural, as well as artificial, illumination Below, Mrs. Howard Menand and her two children, of Princeton, New Jersey, work in their completely equipped workshop, which includes power tools and hand tools of various shapes and sizes. Mrs. Menand does a good deal of metalworking in her shop, as well as woodworking

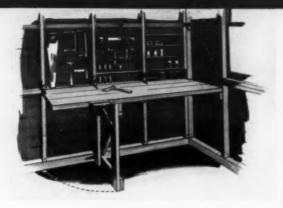


ALFREDO VALENTE

faction from good results, it's never difficult to rationalize expenditures for workshop materials. Of course, the expense can be written off neatly as a contribution to relaxation, recreation, general well-being and the joy of living. But it doesn't have to be that way at all.

What are the minimum tool requirements? The eighteen tools illustrated on page 132 can be purchased for less than forty dollars. These should suffice to get you started. But the amount of money you spend on your workshop depends on your own particular needs. The best rule to follow is to buy a few basic tools at first, then add other tools one by one as you progress to more difficult jobs. These tools should implement your production of elementary bookshelves, benches, wall racks, tables and other items. Even if you're not interested in fracturing your manicure with dirty old lumber, you should have these tools to challenge

your husband into fixing that broken shelf in the bathroom. The minimum workbench: With your tools, you will have to requisition a workbench. If you are confined to cramped quarters it may be well to equip yourself with a portable workshop-exemplified in the sturdy work horse shown on page 135. This thing has advantages; if you live in an apartment, it's practically indispensable. The work horse is built on the general lines of a baby elephant, with a heavy planked top and plenty of beef beneath. Still, it is sufficiently diminutive to tuck away in the hall closet. It has the advantage of keeping all your tools in one place. The 2" plank top provides a good surface for pounding-albeit, with the folks downstairs complaining as much as they have lately, you should put a doormat underneath when you pound-and confine your activity to reasonable hours. But you can saw, hammer, chisel and [Continued on page 178]



.....

Fold-up workbench, above, is suitable for garage or any place where space must be conserved. It has a folding gate, which supports the top. The top folds back against the wall

Tuck-away workbench, right, is for apartment dwellers or for those living in small quarters. The counter fits into the bottom section of the wall cabinet; tool top swings on hinges

Work horse, lower right, also is a space-saver, tucks away in a closet. Lids open from both sides of toolbox base. Top opens to provide separate storage bin for screws and nails

The compact arrangement, below, makes a workshop of any empty corner in attic, cellar or spare room. There is space for all average needs, plus room for a small stock of lumber











Speed, sun and spray

2343

By Jan Sille



With two great-grandfathers who were clipper-ship captains, it was natural that my husband should acquire a sailboat—even before he acquired a wife. His bachelor enterprise has proved to be a most resourceful pleasure to us as a couple.

Our boat—now I have become as proudly possessive as he and catch myself saying that with a flourish—is a fine example of cooperative ownership. Originally, he owned it with four masculine friends, some of whom had spied it idly stored in the back yard of a boating supply house. Fortunately for them, the storekeeper's wife had been wanting to get rid of it ever since it had been left there.

The boat was in sad disrepair. We've learned since that it gets to look that way after every sailing season. But all the men in her jolly crew were engineers, a breed which finds time well spent in doing the many manual jobs necessary to make a craft seaworthy. They explored every theoretical possibility of every gadget. Verily, the boat was christened in pipe smoke.

Finally, all twenty-two feet of her were seam-tight and glistening with paint. The thirty-foot mast had been sand-papered and varnished; the fittings shone. With the aid of a rented trailer they were able to get her into the lake, no small job since a Star, as our boat is classed, weighs nearly a ton. A nine-hundred-pound lead keel counterbalances her tremendous area of sail.

All this happened during the war, when a sailboat provided a day of speed, sun and spray—without gasoline. The owners gradually acquired skill in maneuvering a boat of that size. They enjoyed watching a gust-driven ripple race toward them and then feeling the boat leap to respond. They anticipated the cold spray in their faces, the wind pasting their clothes tight to them. Not always, but usually they suffered wet feet if they didn't change position as the boat changed her course. From June through September, blistering days and cool ones, they sailed. Summer picnics on board gave way to campfire feasts on the islands with which northern New York's Lake George is so beautifully endowed. [Continued on page 170]





Starter SET FOR SMART LIVING

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thit Ensembles





ONE ROOM APARTMENT

Even a one room apartment can have the smartness, convenience, and personality you desire of your UNIT ENSEMBLES by Sligh Lowry are fundamental and exciting "Starter" pieces. They possess the versatility to grow with you as your way of living grows. They also possess the quality you will be proud to start with and to enjoy for many years of happiness. Their simple traditional design will be charming and appropriate for almost every interior. You and your friends will admire their rich Mahogany and beautiful finish.



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You, too, can give your rooms a luxurious, elegant touch, add a festive air with the thrilling magic of Mallinson "Styled-for-Living" * Fabrica. Wonderfully livable interiors of enduring beauty can be yours with dramatic prints, damasks, failles, satins . . . handsome casements, and plain and striped slip-covers . . . there's a wide and tempting range to choose from . . . and surprisingly inexpensive. Ask for Mallinson "Styled-for-Living" Fabrics by name - your guarantee of correct styling and superb quality.

AT THE BETTER STORES

AT THE BETTER STORES

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Millions of happy brides before you know this well. They've already seen the magic wax can work. Nothing, they have discovered, can contribute so much beauty at such trifling cost. They use Johnson's Wax regularly on their floors to give them a rich, gleaming polish...a polish that becomes more beautifully mellow with every application. They wax their furniture to keep it shining-clean. They wax venetian blinds, window sills and 100 other household things. And as their homes become lovelier, their housework actually becomes easier. Surfaces polished with Johnson's Wax are so easy to keep clean. Dust and dirt can't stick to them.

Take a tip from these millions of other brides. Keep house with wax—genuine Johnson's Wax—and have a clean, shining home ever after!



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Cornu for cers



S. C. Johnson & Son, Inc., Racine, Wis., 1948, "Johnson's" is a registered trademark.

Housework doesn't bore me any more

[Continued from page 126]

a bag and trot off to the nearest laundromat, a spot which is often as chummy and gossipy as the old village pump. Peter's Self-Service, a laundry in Greenwich Village, is a case in point. Its clientele consists of all types. It is patronized by Italian mothers accompanied by huge broods of youngsters, all pearing sacks of laundry; by eligible bachelors (of both sexes) and by many smart young-marrieds who live in apartments too small to house a washing machine and them, too. They all go to the laundry as much to socialize as to get their towels, socks and sheets swished clean. Many a long and fast friendship has been made there over a Bendix and a bottle of bluing.

Two of Living's readers, Lacy Lofgren and Mary Fruchter (Mary is an Italian war bride), are Peter's regular customers. Sometimes Lucy and Mary postpone the "battle of the tubs" until a week night when their husbands are free to accompany them to the laundry. After the clothes are washed and dried, the Lofgrens and the Fruchters go home for an evening of bridge or good talk.

Both Lucy and Mary have also worked out a three-way exchange of chores with their friend, Catherine Whelan, who lives in Jackson Heights. Recently, when the three of them decided that Lucy's kitchen needed painting, they spurned their husbands' suggestions and offers to help, and devoted one afternoon to an allfemale paint party. They moved furniture, mixed like fury, climbed ladders and painted everything in the kitchen, including themselves. The afternoon was marred (or possibly made) by one incident. When the painting was done the three of them went into the outer hall to bring back the kitchen table, which they had stored there temporarily. Suddenly the door slammed and the lock clicked behind them. There they stood, turpdaubed, paint-smeared and locked out. For LIVING's portrait of them taken before the lock-out, page 126.

Paint parties, scrub parties, wall-washing parties are all ways to get the dirty work over quickly and with giggles. They're the celebrations that lead inevitably to a lot of invitations (of the same sort, naturally). And they're also celebrations from which the hostess speeds the parting guest with "I'm so glad you came," and means it three times over.

Housework of any kind-almost can be worked out along cooperative lines. Betsy Pearson, Betty Moodie and Wendy Miller take the boredom out of their household chores by sprees of cooperative house cleaning, such as the silver polishing and floor waxing fest we've pictured on page 125. Betsy is married to Bob, public relations man for Shell Oil; Betty's husband, John, is an artist; Wendy's husband, Jim, is a writer. They all live in mid-town Manhattan. Polishing parties are an old thing with them. They've gotten them down to a regular routine. Betsy and Betty usually shine in the silver department, while Wendy, who likes electrical gadgets, goes over the floors with a Johnson waxer. In the meantime, Wendy's baby plays happily in the near-by bassinet, and Betsy's six-weeks-old Brad sleeps soundly in the bedroom. In this way, housework and babies are both under control.

Betsy Pearson has also worked out a plan of cooperative cooking with a friend who lives in the same apartment house. Betsy and her pal often get together to prepare the opposite halves of the same meal. Betsy makes a double portion of dessert; her pal makes a double portion of salad (or whatever the main course may be) and they exchange. They also meet each month at Betsy's house to go over their household accounts and bills together. They don't classify this kind of joint activity as timesaving. It's just a way of turning an hour of dull figuring into a pleasant pastime.

pleasant pastime.
One joint effort that actually does save time is the old-fashioned sewing bee. This is a social rite that went out of favor along with anti-macassars, foot warmers, bustles and other appurtenances of the Victorian era. But it has now made a reappearance, along with the longer skirt. Maybe that's because many of us are making our own slip covers and draperies—and

you know it takes two or three

heads, and at least as many pairs of hands, to do that job well, especially if you're a novice.

Virginia Hamman, wife of a New York doctor, and her friends Elizabeth Mahoney and Carol Du Val are three advocates of the sewing bee. Recently, when Virginia wanted to cover the couch in her Early American living-room, she called up Elizabeth and Carol, and the three spent one Saturday afternoon pinning, fitting and sewing yards and yards of chintz. Carol brought her six-months-old baby to Virginia's house and divided her time between looking after her own baby and Virginia's Michael, who's seven months old. While all this was going on-during those moments when Virginia wasn't stitching away on the machine and making too much noise for the radio to be heard-they also listened to snatches of the Saturday symphony. They got the cover done in half the time that it would have taken Virginia to do it alone, and had a pleasant day as well.

Sharing the work is even more common in the country, where cooperation is more of a necessity. and so more of an art. Take Ruth Anderson, for example. She lives near Middletown, New Jersey. Her husband, Russ, an editor, commutes to New York daily. Since they live at least ten miles from the nearest shopping center, Red Bank, they (like the rest of their neighbors) usually do their shopping on Saturday and call it done for the week. The result is that Ruth and her friends used to find themselves each Saturday morning with a baby-sitting problem, which they've now solved by setting up a baby-sitting exchange. Each takes a turn as baby-sitter; one looks after the children while the rest go to Red Bank to shop. And the way they have their schedule of sittings arranged, no one member of the plan is ever saddled with more than her share.

Ruth and her friends Margie Matthews and Marjorie Craver also have a cooperative canning plan. They meet several times during late summer and early fall in Ruth's kitchen to use her big pressure cooker. They've found that it's not only quicker to can in threes, but pleasanter as well. Sometimes they precede these sessions by forays into the surrounding fields and orchards to pick wild berries for canning.

Some housewives organize their canning bees on an even larger scale. The Saline Valley Farm, a cooperative farm, not far from Detroit, opens the doors of its small factory each fall to young matrons from near-by towns and suburbs. The girls get together in groups of five or ten, make an appointment in advance with the cannery, and arrive at the farm with kettles, utensils, paring knives and baskets brimming with fruit. If, for instance, they bring peaches, the peaches are run through a lye solution, so that the skin slits and peels easily. The girls then halve and sort their own fruit and mix the syrup. After that the factory hands take over. It's all done in one morning or an afternoon, and there's no sticky kitchen to clean up afterwards. Canneries of this sort are particularly common throughout the South, where the board of education in each county provides the building and equipment, and the customers pay for its use at so much per can. Many amateur canners prefer to pick their own fruit and vegetables at near-by farms. In this way they're assured of fresher produce and a bit of exercise at the same time.

Doing your work on a sharing basis means that you not only share your time and energy but your household equipment as well. You use your neighbor's sewing machine to make your living-room draperies; she borrows your electric waxer to polish her bedroom floors. One week you use her station wagon to go to market, the next week she borrows your electric mixer to make a batch of cookies. And so it goes. The secret of being happy at housework isn't in shutting the world out; it's in bringing the world in. Happiness in doing housework lies in not being irrevocably tied to it, in having enough freedom to be able to say "no" to it when you wish. You can say a loud "no" to much of housework's dullness and drudgery when you and your friends do your work together.



The working wife... pays and pays

By Ann Carnahan

At eight-thirty one morning last December, I stood on a New York street corner, waiting for the traffic lights to change. Beside me, a trimly tailored and pretty young woman waited—a brown-eyed jumping jack in hand. The snow-suited little boy was about seven years old and pleading, "Mommy, you can come to the grand sing tomorrow, can't you, Mommy? I'm in the carols, Mommy; it's for eleven o'clock. Please."

The lights went green and as his school pick-up slid to a stop the young mother hoisted the child aboard. "Sometimes," she said, "you're just like your father, Rick. You forget I have a job."

Was it you? Will it be you? And what would you do? Forget the whole thing—chalk it up to a childish whim? Ask your boss for time off in midday to attend a school program? Play sick and take the whole day off to play mother? Or is yours a fifty-fifty household with a father who just might go in the mother's place?

Which comes first—the chick or the job that lays the golden egg? Who gets the last ounce of energy after eight hours at a desk—the child who wants to tell all, or the husband who wants an opinion on which bill to pay first? Have you the poise and patience to manage two such situations at once? Or would you moan, "For heaven's sake—both of you be quiet! I'm dead tired and I have to start dinner. The office was a rat race today; at least ten times the phone rang and I had to . . ."

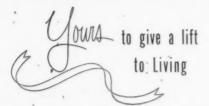
If you're one of the not-so-cool, million-and-a-half working mothers in the United States who have children under six years, you will have faced similar situationsand will know all the answers possible. You'll know, too, the emotional toil and trouble as well as the actual gymnastics involved in trying to be in two places at the same time! For—like Janus, the two-faced Roman god of thresholds—the working mother must focus two ways simultaneously: eyes right for what's going on domestically, eyes front for her efficiency at her job.

If you are not a working mother, you may be. Next month—or next year. Almost half the women who work in the U. S. are married. Many of you want—and will have —children. Perhaps, and only perhaps, your job will go out the window when you start collecting small nothings in nainsook.

Once upon a time the choice was easy. It was marriage or a career, as clean-cut as the decision between vanilla and chocolate. And a job was a fling after school—something to keep you occupied until your hands were busied valeting, marketing, cooking, cleaning and managing the "man I love."

Some renegades whose gifts were not for keeping house, a number of hardy souls clinging to their independence, clung to their jobs and took a husband for better or for worse. For love or money, they combined the dual job of Hausfrau and job-holder. A girl who did manage these tandem responsibilities successfully found, in earning part of her keep and contributing to family expenses, she was a full partner in her marriage. And she liked it. She discovered she was free of the so-called economic bondage—the sometimes hard-to-take situation that comes up when all the ready cash in the house [Continued on page 151]





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FOSTORIA

Our file box

No bomemaker ought to be without he follows. Here's our contribution to you

Door

Fair warning

The Magic Mirror Door Detective is a seeing-eye gadget for householders-with-curiosity. It's a peephole for front doors which enables you, all unobserved, to give your visitor the once-over. It won't keep the wolf from the door, but at least you can see him coming, \$3.95 and \$4.95. Magic Mirror Associates, 687 Third Avenue, New York 17.

Menu

Ideas by Post

Menu dilemma—a depressed state of mind induced by the ever-present problem of "what shall I have for dinner?"—has been solved by Menu Planners, 945 Second Avenue, New York 22. It's a subscription service which mails out

York 22. It's a subscription service which mails out daily dinner suggestions and recipes at a cost of \$4.50 a year (with Sunday breakfasts and Saturday luncheons thrown in occasionally for good measure).

Copper

▲ Tarnish-stopper

For the collector who has his living-room glowing with old copper kettles, stewpots, bowls. mugs, molds and frying pans, we suggest Perma-Plastix. A coat of this transparent stuff stops tarnish. leaves a gleam and solves the polishing problem practically forever. \$1 a can. Arman Chemical Company, 154 Nassau Street, New York 7.

Cold storage



Ice-olation

Give the cold shoulder to brown sugar, coffee and bread. When stored in the refrigerator they keep much longer. Coffee

won't get dated; bread doesn't mold-and won't become stale for ten days. And brown sugar, which usually hardens up like a bullet-proof brick, remains soft and spoonable.



Reasonable facsimile

What to do about the walls behind the stove, sink and washtubs that get streaked, spattered and showered with water? We suggest that you tack up a sheet of Protect-O-Tile. It looks like tile, cleans like tile-but it isn't. Isn't as expensive, either. \$1.49 for three 12"x20" sheets. Lucille Distributing, 41 Union Square, New York 3.



__ Liquid stabilizer

Rugs with slip, skid or slide tendencies will stick to the floor if given a treatment with Dritz Rugback, a liquid latex sizing. A pint bottle (\$1) of this anti-skid stuff will hold down the slipperiest Persian, Kermanshah, hooked or rag rug in captivity. John Dritz & Sons, 79 Madison Avenue, New York 16.

The cleanup

Notes from the out-damned-spot department: a non-greasy drip or drop on a dress often disappears when rubbed vigorously with a piece of the same material; white streakings on furniture fade out with an application of salt and olive oil. Just mix salt and olive oil together until they form a smooth wet paste, and rub the paste gently over the streak, until it's all gone.

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ed 10¢ (to cover postage) for an illustrated booklet that sells the story of MINTON.

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2

Pots, pane

To throw away

Panettes are paper pans that can be used directly over a medium or low flame, for heating leftovers or as throwaway linings

for skillets and frying pans. Wonderful for the sensitive chef or the "occasional cook" who disdains doing the dishes. In several sizes, about \$1 a package. Write Panettes, H. H. Turchin Company, 41 East 42 Street, New York 17.

Cream

Spout trick

To prevent stray dribbles of cream from spoiling a clean tablecloth, rub a bit of butter, margarine or shortening on the spout of your cream pitcher. The excess cream runs back into the pitcher instead of spilling out over the rim and ruining your cloth, or—if you're balancing a tea cup on your lap—saves you from spotting your best dress or your finest rug.

Bowl

For leftovers

To keep food in absolutely airtight condition, put a sheet of cellophane over the top of the bowl and slip a Fastop Adjust-

able Bowl Cover (it's a plastic rim) around the edge to anchor the paper. The rims adjust to any size container, come three to a box with twenty-four Vinylite covers. About \$1. Fastop Sales, 60 East 42 Street, New York 17.

Silver



Magic cloth

To keep the shine on your silver, tuck it away in Silver Cloth, a flannel material impregnated with bits of silver. The little

bits absorb the tarnishing elements in the air, so they can't get at the silver safe inside. S. C. can be made into bags to fit compotes, casecroles, big trays. Pacific Mills, 214 Church Street, New York 13.

Outdoor dining

[Continued from page 113]

silver in a mosquito-infested garden. So-wish on the first star, Wish for a clear day or night. The rest is up to you.

You set up (as near as possible to the kitchen door or windows) three tables designed to fit together. Have everything on the tables pale and cool-looking. Try light-yellow, roughish cotton napkins, with grayed-blue dinner plates; the casserole dish, salad bowl and chop plate could be of avocado-trimmed pottery from California, whitish, with soft bluegreen touches. You might spice the table setting with tawny zinnias, bright daisies and yellow candles. The gleam of the silver and of the ice bucket (whose presence or absence can make or break the party), the huge Zombie glasses and iced white wine or sparkling water should make you cool just to look at them. And, what's more, you gather up your food, wander across the terrace and stay cool the rest of the evening. You sit in wrought-iron chairs. You put your plates and equipment on one of the several fold-away carts, enameled a gay Persian red for sheer excitement.

These carts are things you should purchase long before you need them for supper in the yard -you'll use them anywhere. There are two trays one on top, one on the bottom. The top one is big enough for two of everything, just right for a couple. The bottom one you take to the kitchen for dessert, which is cooling away in the refrigerator. Then you swap the top, used tray for the fresh, dessertfilled one. These trays, incidentally, are on a folding stand, and the whole thing is equipped with large casters to make it a servingwagon too. As you're bound to have figured out after one outdoor meal, it's pure Simple Simon if each person has a tray. Trays keep everything in one place, with no juggling. Trays mean one trip when waiting on your better half. Trays mean you can settle your haul and go back for more. If you make the process this easy for your guests, you'd better prepare for double and triple servings, for that's what it leads to. Except for one hot dish-a casserole of pasta and baby French peas-to satisfy

the male who always thinks foots more filling if it's hot, everything is cold: the platter of sliced askey, smoked salmon, tongue rah with Italian cream cheese and chives, and preciutto crude on melone (prociutto crudo is ladian smoked ham, something like chipped beef, salty and sliced wry thin); the tossed salad of grees, avocado and tomato wedges and dressing; the tiny green onion; buttered rolls; lemon meriagae pie. After you cat and eat and ea, vou sit back—cool inside and en.

Pasta and Peas

Fry 2 buds of garlic, finely cut m, in 3 tablespoons of olive oil. Add salt. Cook a pound of sea shell-shaped pasta in boiling water far ten minutes. Drain, and place in a hot, buttered casserole. Pour olive oil and garlic over the pasta. Add one can of baby French past, heated and drained. If you're in the mood, you can cover with strips of fried bacon—or add chopped-up ham. Cover casserale dish; keep in warm oven until ready to servee.

Summer Setup

Tiffin Zombie glasses, Optic pat tern, \$15 the dozen, and Park Avenue ice bucket, \$15, both from Plummer, Ltd. International Silver, Northern Lights pattern from Georg Jensen. \$30.55, including tax per plate-setting. Yellow outon napkins from James Me-Cutcheon are 50e each. Johnson dinner plates, Grey Dawn color, are 74c each at R. H. Macy. Avocado pottery, chop plate, 99, casserole, \$7, salad bowl, \$8, and the wrought-iron hurricane lamps, \$7.50, are from Bloomingdale Brothers. Bloomingdale's also carry Salterini's Neva-Rust fumiture in the Willow Pattern: large table, \$77.50, two console tables, \$50 each, three side chairs, \$36 each, the armchair, \$40, and one larger occasional chair, \$55, Roll-Away carts are from Hammacher Schlemmer, \$22.50, finished in Persian red, blue, oyster white or vellow.

Buy U. S. Savings Bonds regularly

The working wife . . . pays and pays

[Continued from page 147]

is in the male trouser pocket.

Some women are happier with two jobs because they're busier. Daily office contacts keep them alert; self-prestige is up one hundred per cent in the confidence of approval outside the family group. Home, if you are out of it nine hours a day, becomes a wonderful place, and an evening in it is a pleasant island to share with a partner who is just as tired as you are, whose experiences and problems during the work hours have a common pattern with yours. Weekends are special, planned jointly and enthusiastically by two people who feel they have exactly the same amount of time to play and exactly the same amount of money to play with.

Today, this "rule of businesa" extends to one-fifth of all the families in this country. In more than 5,000,000 households both hushand and wife are working. This astounding figure is a jump of two million such families in the last seven years. The reasons for this increase are three:

 Economic necessity has sent many back to the job from Junior's cribside. Take-home pay has precedence over taking care of a home.

2. Another kind of economics has tipped the balance for other women. They found (as you may) that their best talents were not for housework and infant care, and in their stumbling efforts at kitchen stove and child psychology were the beginnings of discontent and frustration. As soon as they had a job and a good replacement at home, they were worth more to themselves—worth more to their families.

3. There are great numbers of intelligent young women who did not work between the ages of twenty-four and thirty-five, the median child-bearing age. With two, sometimes three or four, children in school, they have become aware of the past-forty, children grown, nothing-to-do ogre. For them, it is a real problem, involving an important third of their lives. With imagination—and a deal of fortitude if they lacked previous job experience—they have set to and mediane.

interesting mark for themselves.

If you can feel with Euripides and lbsen that there are other demands in your life as important as the demand for the fulfillment of motherhood; if you can see ahead to the day when your children will be in school and your energies are not all expended at home—you can begin to plan and think now about joining the ranks of working mothers.

As a starting point, consider this: Just as many men are husbands and fathers as women are wives and mothers. Men can, with composure, leave home every morning for an outside job, because the responsibility of the home is someone else's taskyours. It is useless to get a job if you are not to be relieved of some home chores. The house must be cleaned, the dishes washed, the laundry done. And unless you want to worry and fret -become one of the things that go bump in the night, working afterhours on homework-you'll have to make adequate provision for your replacement.

Good maids and housekeepers are hard to find. But once found, they like taking full charge, even prefer working in a household where they are not constantly supervised or interrupted for special projects, such as lunch for a friend who drops in or that extra "good cleaning" of the top of the bookshelves.

Out in the business world, you'll find most women's jobs are stripped of their wartime boop-la and glamour—have become more competitive. Salaries are not quite as high as during the war, yet your expenses will be higher. Your maid or houseworker will cost more. Private nursery schools for younger children are up in price from \$50 to \$200 a year over 1940.

Industry, which hires quite a percentage of the women's work-force, has, for the most part, deserted the idea of its low-cost nurseries as a wattime project only. Child-care programs open to the children of women who work are, in some cities, in immediate danger of losing the Government grants that, combined with the reasonable fees charged the

parents, have kept nurseries going.

If, however, you can find a placefor the apple of your eye, despite a shrinkage in low-cost schooling facilities, or if you make enough money to pay the bills from a private nursery school, you'll see changes you'll like in your child. His feeling of warmth and security need not be lessened a whit if you plan what time you spend with him wisely, and he knows he can depend on it. He can, and does, take a great pride in a mother who "does something."

You'll find your double duty—to the boss at the office and your lord and master—sometimes wearing. There is no guarantee they won't be demanding within the same twenty-four-hour period. But on the plus side of the ledger, you may discover new capabilities in your husband, a new cooperativeness, a new pride in you and what you can do.

There will be unfavorable comment. You can count on someone in your family or among your friends questioning your sanity for taking such a step. But, you'll see less of them.

You won't like some of the inequalities among working men and women. Your taxes may be a real shock to you-especially if your husband takes the deductions for dependent children. You will wonder why an actress may, under Federal law, deduct the salary of her maid, while you are not permitted to take off the expenses of the household help that takes your place in the kitchen or with the children. If you wonder enough, you may do something about itjoin the now-organized groups of working mothers who have tax relief plans to present to Washington.

Below is a kind of yardstick: ten true case histories of women who have faced the problem and made their decisions. To rate your chances of combining two jobs successfully, read through, check yes or no in each case. Rules for rating yourself are at the end.

1. Irene was a brilliant sculptress, had had her first one-man show. Her work had been bought by several important museums. After her first little girl was born, she had trouble getting help to take over the haby and the house. She divided the money she felt she could afford for a maid two ways. Half went to an afternoon maid. The rest she spent for a room in the neighborhood, where she works while the maid is on duty. She cares for the child herself, mornings. Would you have made the same plan?

2. Lucia was a writer and the main prop of family finances. Her husband was a talented poet. When her daughter was born, the husband wanted to give up his writing and get a job to support Lucia and the baby, but she refused to sanction the idea. She took eight weeks' leave to have her baby, and when she went back to work she left the infant with a maid under her poet-husband's eye. Did she solve her problem well?

3. Mary was a trained dietician. During the war, she was urgently needed at the hospital where she had worked until her twin sons were horn. She returned to her job, put the three-year-old boys in a nursery school. Her yearly salary as a dietician was about \$100 a year short of what a cleaning woman at home two days a week and the tuition of the boys totaled. Would you do as Mary did, under similar circumstances?

4. Élizabeth was bored with cooking, cleaning and staying at home. Seven weeks after her second haby was born, she went out to get herself a job that would afford a nurse for the new child and a maid to cope with the housework and cooking. She earns just fitteen dollars a week more than her replacements cost, and this small amount is swallowed up by lunches, carfare, having her hair done. Did she come out ahead?

5. Peach was married to a newspaperman who never came home until the last edition was put to bed late at night. She found her solitary life dreary and her budget tight, because of the necessity of paying for her husband's mother's apartment. When her son was two years old, she traded her own and her mother-in-law's small apartments for a large one, hired a maid and moved her mother-in-law in to supervise the running of the

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\$34 one follher in household. Did she make a good bargain?

6. Anne had her first daughter when she was thirty-five. She had become, by that time, an expert at her job and was twice-valuable because of her foreign languages. Her employer offered her more money, begged her to come back to work. She said she'd like to. But her husband preferred that she devote her time to the child, the house and his political career. So—she stayed home. Would you?

7. Lucille was a teacher for five years before she married and three years after. Two children of her own (now in school) have not dulled her enthusiasm for teaching. She knows that women of her training are needed desperately. Yet her answer to the last offer of a job made her was, "For that little salary I can stay home cheaper. Besides, my husband doesn't like the idea of my working." Do you think she will ever go back to teaching?

8. Alice went back to work three months after her husband died. There was no urgent financial necessity at that time, and her husband's family offered to help her out with an allowance for her three children, four, seven and eleven, whenever she needed it. Would you have gone back to a job and refused the allowance?

9. Kathy has two children and a husband who works for a huge oil company. She has hired a nurse for the children and gone back to taking pictures for a magazine where she had worked until her marriage. Her reason is that her husband will eventually have forcign assignments and she wants to go with him and work as a photographer, is her plan good?

10. Jean's husband is back at his state university on the GI Bill of Rights. She thinks \$90 a month from the Government is too little for the two of them and their child —is going back to work as a secretary at the university office. Her baby stays with her mother, is visited every evening by his parents, comes home to their converted Nissen hut for weekends. Could you do this, happily, for two years?

Your tally: If you answered five or more of our questions with a yes, your chances of managing your home, husband and children as well as a job are good. If you gave more than five no'a, you aren't equipped for triple dexterity—and you'd probably be better off not trying.

Buy U. S. Savings Bonds regularly

Five recipes make a cook

[Continued from page 115]

Cream of Mushroom Soup: Add to 2 cups of stock, 1 cup of mushrooms and ½ cup of onions, minced fine and browned slowly in 1 tablespoon butter. Just before serving, reheat with ½ cup light cream and 2 tablespoons sherry. Do not hold.

Peasant Soup: A lusty main-dish peasant soup can be made with stock and lentils (dried beans, split, chick- or black-eyed peas, et cetera). Soak lentils in cold water overnight. Bod in salted water to cover until soft. Drain, mash and season with 1 tablespoon grated onion and/or gratile clove, with ½ teaspoon salt. Blend with 3 cups of stock. Reheat. Float a few frankfurter slices in each bowl, and serve with side dish of grated cheese.

Once you've learned what can be done with stock you'll never want to be without a jar of it in the refrigerator.

Second basic recipe: Fish

What fish-haters hate about fish is the fishiness. So, since the skin is the strongest-flavored part of most fish, tiptoe up to the subject by using fillets. Rinse them in ice-water, pat dry and then sprinkle with lemon juice and let stand 10

minutes. For four generous servings, season 1½ pounds of fillets with salt and pepper, and poach (cook slowly) in 1 cup of white wine and 1 cup of water in a heavy (preferably) skillet, turning fillets once very carefully with a spatula. When fish loses its transparency, remove from fire. Lay fillets carefully in a glass or pottery casserole. They are now ready for one of many gournet touches:

1. Sauté l onion and a cup of mushrooms, coarsely chopped, with one-half a mashed clove of garlie in 2 tablespoons butter. Then shake in 2 scant tablespoons of flour and blend until smooth. Add 2 egg yolks beaten into ½ cup of light cream. Cook 1 minute to thicken slightly. Stir in a tablespoon of sherry and ½ teaspoon salt. Pour over fish and set casserole in medium (325°) oven until it begins to bubble. Serve sprinkled with chopped parsley.

 Sprinkle fillets with half an onion, chopped fine, 2 peeled, diced tomatoes (first pop them in boiling water for 1 minute and the skin slides right off), salt, pepper and basil. Dribble olive oil over the top. Bake 10 minutes but not longer, in hot (400°) oven.

3. Blend 2 tablespoons of melted butter with 2 tablespoons of flour, until smooth. Over low flame, add 1 cup of milk, stirring constantly until sauce is thick and smooth. Season with ½ teaspoon of mustard, ½ teaspoon of mustard, ½ teaspoon cayenne. Add ½ cup soft (unprocessed) cheese and stir until it is melted and blended. Pour sauce over fish. Top with buttered breadcrumbs (optional) and bake until lightly browned.

Third basic recipe: Meat

Though beef is the most popular meat for any stew or ragout, it is perfectly possible to use veal, or even lamb (with most of its fat removed), for any variations of this basic recipe. The rules are the same for all of them. To wit: Brown the meat slowly before adding onions. Let onions cook clear before adding other vegetables. Add liquid last, and never let it boil at any time.

Stew is international, the subtle differences being produced by the "extras." So take your choice:

Ragout, in the best French manner. For this, you brown 2 pounds of lean meat, cut in 2-inch cubes, with ½ cup diced bacon in 2 tablespoons lard or oil (or mixed). (A calf's foot split in half is a traditional extra, but optional.) Now add 4 chopped onions and 2 mashed cloves of garlic. Cook until clear. Add 2 diced carrots, 2 quarrots, 2 qu

tered tomatoes, 4 cloves and 1 bay leaf. Pour over this ½ cup of stock and 1½ cups red wine. Shake in 1 teaspoon sugar. Cover, and let simmer 4 hours.

Garofolato is Italian stew. The process is the same. The ingredients: 2 pounds round of beef, thickly larded (your butcher will lard it), 1 tablespoon oil, 1 pound quartered tomatoes, 3 cloves of garlic, 6 whole cloves, salt and pepper, ½ cup chopped parsley and ½ cup red wine. (No onion.)

Gulasch is Austrian stew, and is the same as Garofolato except that the meat is not larded, and, instead of cloves and parsley, the stew is seasoned with 1 tablespoon each of paprika and caraway seeds. (If yeal is used in place of beef, have it cut in thin slices. Just before serving, beat 1 cup of sour cream into the gravy.)

Fourth basic recipe:

Vegetables

There are half a dozen methods for producing dry, boiled rice but only one that is fool- (nothing personal, dears) proof for beginners. Toas I cup of rice (serves four bountifully) into a large pot of rapidly boiling, well-salted water. Give it 18 minutes, and no more, at a brisk boil. Drain well in a colander. (All the books say to run quantities of water through. It ian't necessary if you've timed it right.) Set colander back on pot which you have refilled with about 3 inches of water. When water boils, turn down flame. Covered, the rice keeps warm and fluffy for hours. Leftovers can be reheated in a double boiler, with a chunk of batter, or combined endlessly to make Spanish rice, saffron rice, etc.

Oh, and the "plain, boiled potato," that wet, gray object on the
blue-plate lunch. What a sin, when
all you need to know about the versatile spod is this: boil until
cooked through but not mushy.
Drain potatoes well, and then—the
trick: bounce them around in the
dry pot, held above (not on) a high
flame, until they are snowy-coated.
Only then are they properly ready
to mash, hash, cream, brown,
O'Brien or Oven French-fry. Only
then, indeed, are they fit to eat
plain with parsley butter.

Any basic cookbook (see page 21) can cue vou on vegetable cookery, so all you need here is the tipoff on how to be cleverer. This is it: Some of the dullest vegetables traditionally boiled (broccoli, celery, cabbage, chard, squash, string beans, spinach) can be transformed into five-star specialties when "stir-fried." Chinese fashion, with no water at all! The trick: Prepare the vegetables as for boiling. Cut them in chunks or clusters about two inches long. In a heavy skillet, heat 3 tablespoons of peanut oil very hot (for vegetables weighing about a pound before trimming). Cook a peeled clove of garlic in this until brown, and then remove it. Now quickly toss the vegetable into the hot oil (stand back; it splutters). Turn it rapidly over and over until well coated with oil. Next, pour over it a sauce made by blending I teaspoon of sugar, 1/2 cup soy sauce (any grocer has it), 1/3 cup sherry (the dregs of any old wine bottle will do), 1/2 cup of stock and, if you can possibly get it, a few very thin slices of fresh ginger. (Shaved ginger root, if it has soaked in the soy sauce for an hour, will serve as a substitute.) Stir fast for 1 minute. Then clap on a tight lid, turn flame low and let the pot "smile" in peace for about B minutes without lifting the lid. Then test. The vegetable should be still crisp in texture but cooked through. If it is not, give it a bit more time under the lid. Naturally, some vegetable-take longer than others.

Fifth basic recipe: Salad

The start, of course, is to buy the freshest greens you can get. (Wilted leaves, incidentally, come to crisp life if washed, shaken dry and left for a while in the refrigerator, closely wrapped in aluminum foil, which most grocers now sell by the roll.) They are the basis for the old French stand-by, the mixed green salad with oil-andvinegar dressing. You can use any greens or combinations: lettuce. romaine, chicory, endive (both curly and smooth white), watercress, raw spinach, fresh basil, et cetera. Here are the tricks for success. First, have the greens cold and dry; second, make the dressing fresh and don't toos the greens in it until the moment before serving. Third:

The Dressing: Using a wooden pestle (or spoon) and salad bowl, mash one-half a small clove of garlic until it is liquid. Add 1/2 teaspoon salt and 1/4 teaspoon each of celery salt and curry powder and 1/4 teaspoon sugar. Blend well. Add 1 tablespoon of wine vinegar and 3 tablespoons olive oil (or 1 of olive and 2 of Planter's Peanut Oil, for economy's sake). That's all there is to it, and the mixing time is about 3 minutes. It can be varied endlessly with other herbs. For example, coriander is wonderful. So is orégano or anise. The yolk of an egg beaten in, or a couple of spoonfuls of blue cheese. changes its character. The addition of anchovy paste (1 teaspoon or less) and croutons converts it

And now, about coffee — only this. If you serve it at all, serve it strong and serve it hot. Drip pots offer the fewest hazards to amateurs. Buy your coffee freshly ground. Make it just before serving, using 1 heaping tablespoon of coffee to each cup of water.

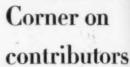




HERE'S ALL YOU DO: Hang a modern mirror on your bathroom wall. Spark it up with the Victorian touch of large cabbage rose decals. Now, build a shelf at dressing-table height. Drape it on the sides with lovely, waterproof, rose-printed fabric...leaving, of course, an archway in which to tuck the final streamlined touch — your oh-so-beautiful Whitney bench-type hamper.

Yes... whenever you want to streamline your bathroom, your best bet is to start with a Whitney Hamper. Whitney Hampers come in rich, blending colors. But best of all, their beauty will last. Be sure to look for Whitney Hampers at your favorite store.





Rolf Tietgens

was born in Germany, became interested in photography while taking pictures of Indians at the 1933 World's Fair. See page 50,

Sally Topping Sun

has written, edited for various magazines and publishing houses. She and her husband spend their spare hours gardening. Page 118.

Art Brenner

is an advertising artist who designed and built all the furniture for his own apartment. His designs for LIVING—on page 128.

Peta Fuller

has been a fashion editor, beauty editor, film reviewer and columnist. She and her husband free-lance together and separately. Page 21,

Louise Sloane

is a home-furnishings expert who knows what goes into the home, Obviously knows what goes on in the home, too. Evidence: page 86,

Margot Gayle

runs her own publicity office in Manhattan, has two lively, young daughters and writes from her own experience. Turn to page 136.

John G. Shea

designs functional furniture and interiors; is the author of Woodworking for Everybody; has written for many magazines. Page 132.

Frances Hartwell

is a registered architect who's doing a group of modular houses in Pasadena for herself, her mother and her friends. For us, page 70.

Aline B. Louchheim

authored 5,000 Years of Art, was formerly an editor of Art News, is now the associate art editor of the New York Times. Page 120.

Roy Doty

started as a newspaper artist. When drafted, did tons of Army pamphlet illustrations; worked for French mags. For us, page 124.



Honeymoons . . . with the emphasis on honey, not money

[Continued from page 101]

always had a hankering for any particular place in Florida—write to the local chamber of commerce.

Midweat: Smart midwestern honeymooners will check the possibilities of an inland cruise. Same shiphoard atmosphere as on the luxury ocean cruises—deek-chair loafing, shuffeboard, sun-bathing topside, moonlight turns around the deek, dancing and barflying at considerably less money.

Consider: The Georgian Bay Line offers a choice of two sevenday 2,200-mile cruises along the Great Lakes for \$87.50 and up, all outside staterooms. The ship is your hotel in port. One cruise runs from Chicago up Lake Michigan to Mackinae Island, Lake Huron and Georgian Bay to Midland, Ontario, your first port. Then ashore at Detroit, Buffalo and Cleveland. You can take the cruise from any port and be home a week later.

The other cruise may be taken from Buffalo, Cleveland, Detroit and Duluth, and runs along Lake Erie, Lake Huron, the canal locks of Sault Ste. Marie and Lake Superior.

For more dope, get in touch with ticket offices of the Chicago, Duluth and Georgian Bay Transit Co. in Buffalo, Chicago, Cleveland, Detroit, Duluth or Houghton, Michigan.

You can enjoy an excursion into a wonderful bit of old Americana on a Mississippi River cruise. You know-old paddle-wheelers, steamboat-round-the-bend, Mark Twain, cotton bales on the landing, and here-comes-the-showboat stuff. A twenty-day run, the cruise takes you from Cincinnati to Louisville, Paducah, Memphis, Natchez, then three days in New Orleans with the hoat as your hotel. On the way back upriver, you stop at Baton Rouge and Vicksburg. Fares run from \$220 up, depending on cabin location. The Greene Line, Cincinnati, or your local travel agent will tell you anything else you might want to know.

West: If you live anywhere in the West, own or have access to a car and haven't visited a few of the National Parks, then this is a great chance to do so and have a wonderful honeymoon in the doing. Having paid your income tax all these years, here's where you cash in for part of it, at least. Uncle Sam is really underwriting. a good part of your expenses when you holiday at a National Park, since you'd pay much more at a privately operated resort-assuming a private operator would have the capital necessary for a development on such a magnificent scale. As it is, the National Park Service chose the most scenic spots in the entire country, put through highways, built lodges and hotels, protected the wildlife, and chased off those who would have put up billboards and hotdog stands. Result of all this is a true vacation bargain.

Yellowstone Park, in northwestern Wyoming, is the best-known, of course. And just because lots of other people have been there is no reason why you shouldn't go there, too. The Park is open from June twentieth to September tenth. (Mountain snows keep the season short.) Admission for car, including occupants, is \$3. You can stay at a hotel, lodge, cabin, campground or trailer site. Hotel prices range from \$5.50, for room only, to \$18 with meals-that's for two. At the comfortable, rustic-atmosphere lodges, you can stay happily at from \$1.75, without meals, to \$4,75 with meals-per person. Housekeeping cabins rent from \$1. per night for one person to \$2.75 for four. And you can rent your linen and camping equipment very cheaply near by. Or, if you and spouse lean to the woodsy, you can camp out at any one of forty-five sites in the Park-free, gratis, for nothing.

You'll find cafeterias at all park centers, near hotels, lodges or cabins. The Park has nearly a thousand miles of hiking trails. Rangers take groups out on short or long hikes—and don't sell this idea short as merely another boring form of rubberneckery. Those Rangers are terrific outdoor guys whom the grizzlies all call by their first names. They can make the mountains and woods really come to life for you.

Horses are for rent at seventyfive cents per hour, \$2.50 per halfday or \$3.50 for the whole day, Guides are available at a dollar an hour, three dollars per half-day or five dollars for the day—and you can't take out horses without having one guide for each party. Group Trips are headed out practically all during the day.

Almost all the streams are well stocked, and you need no fishing permit. Rowboats are hirable at sixty-five cents per hour, \$3.50 per day. Launches, including use of tackle, are three dollars per hour.

That's the picture—with a few local differences—at most of the twenty-five National Parks. The majority are open from mid-May to mid-September. Great wilderness vistas, comfortable quartera at reasonable rates, all the privacy you want—with all outdoors in which to be by yourselves—and you do pretty much as you please.

At Grand Teton National Park, just south of Yellowstone, there are all sorts of mountain climbing (if you like mountain climbing), from easy trails to steep ascents rivaling Switzerland's toughest climbs.

There's Glacier National Park in northwestern Montana, up on the Canadian border; Mt. Rainier and Olympic National Parks in Washington; Crater Lake National Park in Oregon.

California, land of the colossal, also excels—naturally enough—in National Parks. Yosemite, one of the most popular of all the parks, is open all year. It's about a six-hour drive east from San Francisco. Also open the year round is Sequoia National Park, south of Yosemite—about seven hours from Eos Angeles by car. Here is the land of the big trees—some of them perhaps the oldest living things on earth. The giant sequoias are

almost three hundred feet high, thirty feet thick. (You've seen pictures of roads running through them.)

Clustered together in a comparatively small radius in southern Utah, southern Nevada and northern Arizona are Bryce Canyon, Zion and Grand Canyon National Parks and the Boulder Dam National Recreation Area-which is practically the same thing under a different name. Grand Canyon is really two separate parks: the north rim, open May 15 to Oct. 15, and the south rim, open all yearand how are you going to cross a gorge one mile deep, 217 miles long, four to eighteen miles wide, with the Colorado River roaring along the bottom?

Not that all the National Parks are out west. One of the most beautiful is Great Smoky Mountains National Park, running along the Tennessee-North Carolina border. It's open all year, admission is free, and there are 675 miles of hiking and riding trails curling away into the blue distance. No hotels or lodges within the park, but accommodations are available, inexpensively, in adjoining towns.

If, after all the above, you're still stuck for an idea of where you want to go, get a highway map and draw a circle with a radius of four hundred miles from your home. You're almost certain to find some place interesting within that circle. That's one good way to start shopping for a reasonably-priced honeymoon. Then your local travel agent should be helpful in suggesting places to go and things to see, and in arranging for accommodations. Make your reservations as far in advance as possible. Which should give you a perfect start on a happy honeymoon.



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I'm an Army bride

[Continued from page 61]

needlepoint Grammie had done, and in which, according to the legend, my mother and father had become engaged. Flowers were on tables and, while no rugs were underfoot and no windows curtained, there was an almost settled air shout the place. Here's how it got that way:

Four days before the wedding Herb had been assigned these quarters. He had been sweating out a place, any place, as there was a small matter of a van-anda-half load of furniture threatening to arrive at any minute. My mother, bless her, had celebrated my departure from her hearth by giving me a whale of a lot of stuff. I had bought a few pieces up North myself and Mother (according to her story) was taking what she considered a God-given opportunity to unload several barrels which had been in storage for quite a few years and whose contents nobody knew.

The van arrived just a few hours after Herb had signed for the house, and he had only twentyfour hours before his plane left in which to contemplate his worldly goods. If it hadn't been for a wonderful group of people he might easily have decided to skip the wedding, ship the stuff back and take a deep breath. As it was, the committee on which he works came to the rescue. Twelve couples strong, they arrived the following morning and took over. For one whole day they struggled with our furniture. I have mentioned the piano. I failed to mention that it is not only a concert grand but an oversized one at that. They pushed it and shoved it into every possible corner. They tried the secretary against every wall. One group got out my linens and made the bed, put out towels, found an old pair of curtains for the bedroom, scattered throw rugs about and did everything imaginable to make the house look attractive and livable for the bride. It is impossible to say what a perfect job they did. Herb had left instructions for flowers and plants and the place bloomed with them. It was all so wonderful I wanted to weep. Their crowning touch came in the form of a message which

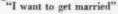
said they knew my ideas would be different from theirs and that I was to move anything anywhere I wanted. Their feelings wouldn't be hurt in the least, they promised. They added, however, that "By God, there was no better place for the piano!"

It sounds a little as though the house had been completely decorated when I walked in. This wasn't quite the case. You see, these houses have eleven and a half rooms, not counting the servant's quarters in the basement. It is a big house no matter how you look at it. Big, anyway, for a bride who knows nothing about housekeeping, cooking and the other domestic arts. The ground floor consisted of a living-room, den. sun porch, dining-room, butler's pantry and kitchen, complete with stove, icebox, table and chairs. Upstairs was the master bedroom, small dressing-room and bath opening on another sun porch, the twin to the one on the ground floor. There are two guest bedrooms and a bath across the hall. The basement has a laundry, furnace room and the servant's quarters-a room and bath. What little I knew of decorating was not, I suspected, going to do me much good. Herb left me to go check in at the office and I wandered over the house lonely as a Dorothy Draper cloud, wondering how to take up where the Defense Committee had left me. I had almost enough things to furnish the place. The quartermaster dining-room pieces were better than anything I had expected. There were several GI cots, some kitchen chairs and a beat-up desk for Herb to use. Furniture was the least of our worries. Once trunks and barrels had been unpacked and knickknacks distributed, curtains and rugs were the next items to be taken into consideration.

Had my husband been a civilian, my first reaction would have been to do something about the color of the walls. I had felt myself equipped to decide on colors and to pass on my decisions to a painter with the same easy wave of a hand that Mother used to give. However, I had been briefed a bit on this sort of behavior in the Army. You do NOT meander around your new home waving that graceful hand and saying, "Pale blue, I think, with cream woodwork in here, and let's paint the living-room shocking pink and do purple curta'ns with a green cornice." You do not paint a wall in the Army. You do not paint it for the simple reason that it is already painted. Every wall is painted. What's more they are all painted the same color. There is another thing you do not do, no matter how delightful it might be, You do not wave that slightly weakened hand and say, "Then I'll wallpaper the ceilings to get some contrast." In the Army you do not wallpaper anything other than a scrap basket or a screen, Your walls and your woodwork are all the same. Our walls were an ancient vellow and the woodwork, though it had once been white, now, due to constant washing, had a gray tone. I had been braced for them so I didn't even consider them, but hoped that the Engineers would get around to painting them soon, as they were sadly in need of a fresh coat.

There was comething that did bother me, however, I don't know how you feel about wall brackets, but I was raised to believe that they belong mostly in a diningroom. In these houses you have wall brackets, but good. You have them in almost every room, and where you don't have brackets you have a serviceable, if inartistic, overhead light. Actually, it all makes good sense. Your walls can't be painted to order for the simple reason that life in the Army makes it impractical. You never know how long you will be in one place and the chances are that Mrs. Jones, who gets the house after you leave, won't have the same feeling for shocking pink and purple that you have. Also, Mother had sent us a few lamps, but if she hadn't we would have been out of luck come nightfall, if we hadn't had the brackets to rely on. It's a funny thing about the Army. In the long run it always makes sense, though at first, to a civilian, it may not look that way. A phone call interrupted my wanderings and I accepted a

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dinner invitation for us. By the time Herb got back I had accepted several more such invitations, along with a cocktail party or two. People had been warned of my culinary failings and had come to our rescue. In the next few weeks the invitations not only proved a godsend to my husband's digestive system but provided both of us with a chance to see other homes like ours and to appreciate how we could decorate our own.

It was really amazing. Almost every house we went to was the same as ours and yet completely different. Within a day or so I began to behave like a bird dog. Shortly after arriving at someone's house for a drink or a meal I would freeze to a point. My husband soon recognized that this was not due to the drinks but was merely my method of drawing his attention to some new twist in decorating achieved by our hostess.

The houses fell into categories. There were the homes of couples who were just getting started on the business of collecting furniture and who were going about it sensibly and waiting until they found what they really wanted. Their houses were loaded with ingenious ideas for making something out of nothing while waiting to fill in the gaps. Then there were the fascinating places filled with furniture from all over the globe. A chest from China, a rug from India, porch furniture from the Philippines and a hassock from Africa, all blending perfectly and all showing that the couple were not newcomers to the Army.

Butch and Margaret Williamson. who are our chief mentors and without whom we still couldn't reach a decorating decision, must be thanked for most of the lessons we learned in those first few weeks. It was Margaret, for instance, who caught me when I was about to cut into the bolt of green material destined for our livingroom curtains. Our windows were exactly seven feet from top to floor, I was going to cut the curtains in two-and-a-half yard lengths. She explained that this was folly, for in our next quarters the windows might easily be eight feet or more. So we made them with over a foot extra at top and bottom, and we hope we won't ever have to deal with ten-foot windows. Another trick we learned was to use brackets through which you thread the material, draping it at the top for the valance. This requires more yardage, of course, but you have the solid piece of material to work with when an over-long window turns up. It is easy to cut to window size then.

Little did I realize the charms of unbleached muslin. I saw it everywhere and now it is to be seen in our house, too. One perfectly beautiful house is curtained throughout with the muslin that was bought originally to cover furniture while in storage. The effect couldn't be bettered.

I had waited what I considered a decent length of time before sending out a distress signal for my mother. The problem of the eleven windows on the sun porch finally got me, and Mother arrived with her Singer sewing machine and her imagination. She came up with what we consider one solution to the problem. We had made the porch into a nort of trophysouvenir room. Herb's collection of German daggers, his Samurai sword which had come from Rommel's home in Germany, his Luger pistol and the Rommel family Nazi Party pins were on a bookcase, while my thirty-pound white velum and triple gold-leaf copy of Mein Kampf, which had once belonged to a man named Himmler, sat on a table (I was overseas with the Red Cross during the war). We also had a wall hanging Herb had picked up in Germany covering one wall. It was done in lovely colors of rust, brown and natural. so, for the curtains, Mother decided to dip muslin in the three shades and join them in panels. She battled for days with the laundry tub and boxes of dye, got the colors we wanted and then tied the panels together with a deep valance of the darkest shade. Then she had another brain storm, and we trotted out to the Georgia pines, collected big cones which she wired into clusters and tacked up at the corner of the valances. With the Chinese wicker furniture I had picked up at home and a GI- cot made into a sofa, we had a presentable sun porch. Wonders have been done with these GI cuts. Margaret and Butch showed m how to fix ours. You fold the iron ends under, put the cot on old ammunition boxes, slip-cover the mattress, then take an extra mattress and, folding it lengthwise, sew it so it will hold and cover it for the back of your sofa. If you wish, you can make two bolsters for either end and have arms on the sofa. Wherever you go in the Army you are sure to find cots, so the slip cover will come in handy.

To go back to curtains, we decided that the uniformity of size of the windows all over the home should be changed. The Williamsons had done it in their master bedroom and we decided to try it in our dining-room. We made a purchase of some plywood and borrowed a stapling machine—the ordinary office kind-and Herb set to work. With his extraordinary ability to do helpful things about the house, he produced diningroom windows that look two feet wider than they actually are. He performed the operation on the dining-room table while I stood by and marveled at him. All he did was build cornices which extend way beyond the actual windows. He then stapled the material to the back and put them up. We used a perfectly straight cornice in a solid contrasting color to the striped curtain material we had bought. If we had wanted a fancy-shaped cornice he could have taken the plywood down to the Hobby Shop on the post, which has all kinds of tools and machines, and cut it out in any pattern we desired.

The dining-room rug is one of our chief delights. It is no more than rug matting, but it is a lovely eggplant color, and unless you drop to your knees with a magnifying glass (a procedure frowned on by the hetter families) it looks almost like a broadloom. What's more, if we ever get a good 9' x 12' broadloom we have the lining for it on hand. Rugs are another problem in the Army, as your rosm sizes vary so much. People have had to chop up perfectly good broadlooms that just wouldn't fat

in their new quarters. Consequently, scatter rugs are used extensively — braided or cotton-twisted ones are the favorites.

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The uses of foot-lockers also are varied. Take an ordinary footlocker and two or three GI blankets. Fold the blankets to pad the top a bit and then slip-cover the whole thing. Throw a couple of cushions on it to fit the small of your back, and you have a love sent. Foot-lockers, packing crates and trunks are numerous when you move so much. In every room in Nancy Easterbrook's house (she is Joe Stilwell's daughter) is a hand-carved chest. They came from all over the Orient and are works of art. They are not only decorative but useful, for they serve as trunks on every move. Or, if you need a coffee-table, buy some felt or other stiff material. Cut it to drape over the top of the foot-locker and almost reach the floor. Then fringe it heavily all around. It is a good idea to have a piece of glass cut to fit the top. This keeps the material from slipping, and also protects it.

To my joy I discovered that there is something you can do with wall brackets if they get you down. Take out the glass shade and bulls and put a small pot of ivy in the bracket. For the best effect, get greenery long enough to caseade down the wall.

One of the items of furniture Herb and I both wanted was a cabinet bar. We started to buy one, and then, thanks to friends, gave up the idea in favor of duplicating their brain child. Their quarters, before they came to Benning, consisted of a temporary hospital ward. Things were tougher on their last post. They found an old utility cabinet one day that was being thrown out. The man, another one of those ingenious Army men, took the cabinet, covered it in leatherette, studded it with brass nails and topped it off with a piece of linoleum. It is a beautiful bar. We are now on the lookout fer a junk shop that has an old washstand for sale. If we are lucky we'll find one with a marble slab. We can tear off any mirror or junk from its top, reverse it so we can use the cupboard part for bottles and glasses, refinish it ourselves and be prouder than punch—no pun intended—of our own handiwork.

We are also on the lookout for a dead tree that the bugs have been at. It sounds odd, but they make fabulous coffee-tables. You need a pretty big tree, but if you can find it, here's what you do. Saw off the trunk so you have an eighteen-inch coffee-table level. Hollow out the center of it, if the bugs haven't done it for you. Cure it with linseed oil and wax it. Set it down in front of your sofa, and buy a thick sheet of glass for the top, and there's your coffee-table.

If some of the tree is left, you can cut the trunk in half, lengthwise, and put the crescent shape against the wall. Again a piece of glass, this time cut in a half circle. makes a serviceable wall table. I want to find the tree so our sun porch can have the coffee-table and our forty-nine cent guest bedroom the wall table. The price in front of the bedroom does not refer to a charge made to our visitors but merely to the fact that all the materials used in the room seemed to cost forty-nine cents a yard. We used blue seersucker, dotted swiss and a sheer print for the glass curtains, all at forty-nine cents per. It was my husband who suggested that we just tack blue hows helter-skelter over the dressing-table skirt for a jolly look, He really is an amazing man.

So it goes. We will spend our life stealing ideas from people and hoping that we have achieved something that someone else considers worth copying. There is never any hard feeling about such thievery. In the Army, there is a universal feeling of "Be helpful to thy neighbor," and a stolen idea is flattery not plagiarism. The only trouble is you make such good friends-only to lose them for long stretches. The consolation is you will bump into them again in some far corner of the earth, and take up right where you left off. What disadvantages there are in this hobo existence are more than outweighed by the joy and spirit people have in living it.

Buy U. S. Savings Bonds regularly



I married money

[Continued from page 53]

at homemaking, my first move was to consult a good decorator.

"Where do I begin?" I asked him. "Here we are with some wedding presents and a bare apartment. Now what?" It was his suggestion that we start by finding a color scheme. "One way to do that," he said, "is to shop for fabrics until you see something that you and your husband are enthusiastic about and feel you can live with happily. Then we'll build your apartment around that particular fabric."

I was lucky. I found a choice print almost immediately. It's traditional in design, with bird cages and peacocks—modern in color, with a black background enlivened by touches of gray, white and maraschino red. We chose a maraschino red textured rug to go with it, painted our walls white, used a charcoal-and-white checked chintz on our two day beds, and covered two small tub chairs in black

quilted chintz. We used the birdcage fabrics at the windows and draped more charcoal-and-white checked chintz lined in maraschino red over the entire window wall. At one end, this curtain conceals Jock's hobby closet, where he keeps his tennis racket, camera and films, other sports equipment.

Our furnishings are also a blend of modern and traditional. Our day beds are a matching pair, Empire style in a simplified interpretation. One has a right arm, one a left arm, so they can be used at either side of a fireplace. Across the room we've placed two chests. These and the desk are modified Sheraton, very elegantly eighteenth century, while our blacklacquered coffee-tables are severely modern. We use two of them as bedside tables at night, and all three are useful as individual dining-tables when we have buffet parties.

Another modern note is sup-

plied by the enormous checkwood lamps at either end of our bookcase. They're white—again we pick up a color from our fabric and the shades are gold and white.

Our built-ins are modern, too. There's nothing like built-ins to make a room look larger and tidier. Our decorator had them designed to go with our modern bleached-mahogany New World Stromberg radio-phonograph. A built-in storage wall backs one of our sofa beds. It has a series of drop leaves. We let one down for breakfast. We let two down to seat four. When we drop the third leaf, which has a handy bulletin on it, we have a large party buffet. Our bookense unit is also a built-in: in the center we've hung an antique gilt shadow-box frame to house our souvenirs. To make the room look even more spacious, our decorator used two-foot mirror squares over the chests, grouping them like pictures to cover the

whole side of the wall.

In our little foyer—it doesn't show in the pictures—we picked up the red from the living-room by painting the walls maraschino. The woodwork is sharp white for contrast and we use white plaster candelabra. We covered the floor with black inlaid linoleum. Our kitchen is a typical small Pullmantype room, narrow and not very long. It's slick and shiny white with the walls painted maraschino red again. We used clear yellow linoleum on the floor.

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I think our friends admire the mirrored wall above the chests more than anything else. The mirrors give the room an expensive architectural quality, and weren't really very expensive at all. Naturally, we couldn't—and didn't—do everything with mirrors, or on a shoestring, but we've pieces to last a lifetime—and what a fine lifetime Jock and I think it's going to be!

I married without a sou

[Continued from page 54]

Paul had been gone almost two long months when he phoned me and said, "Nuts to this waiting. How long are we going to be young, anyhow?" So I said, "You're right! I have \$200 and you \$150—so let's get married!"

There went my beautiful job and a lot of fancy notions about budgets and how to furnish your first home. Paul found a small room and kitchenette, and instantly rented them. The staff of MADEMOISELLE'S LIVING chipped in and gave us a box spring on legs and a mattress. These were delivered to the Baltimore address, and when Paul and L after a weekend honeymoon, set up housekeeping-that's exactly all the furniture we owned. We had \$350 to spend for everything else, and now that the job is finished we're both proud as can be of our apartment.

Of course, if Paul weren't a whiz with a saw we couldn't have done it so inexpensively. Our first move was to buy \$20 worth of lumber. Paul built the bookcases between and under our windows, with flower boxes at sill height. Split-bamboo blinds are available again and I bought two for \$13,70. Then we acquired a batch of papier-mâché egg-crate separators, the kind that eggs are packed in when they're delivered to the grocer. Our grocer let us have enough to make a valance, to use on part of the wall between our windows, and to cover a whole door. One of the decorators on LIVING suggested this idea, and it's a great success with us and our friends. After we had thumbtacked the crates to the walls, we painted our room, woodwork, egg boxes and walls a pretty grayviolet. Not having contrasting woodwork makes the room look larger.

At this point we decided something had to be done about the floor. It was an ugly old floor and needed to be covered from wall to wall. "But carpets are so expensive," I wailed. Again I called on LIVING for help, and they suggested a new, wonderful kind of textured broadfelt called Harwol, which is sturdy and inexpensive and comes in lovely colors. We chose Cumberland gray, and it cost only \$100 to carpet the room.

It was now high time to buy some furniture. Our landlady had lent us two chairs and a bureau, but she didn't want us to keen them indefinitely. I shopped everywhere for secondhand furniture, and, finally, at the Goodwill Industries, I found a number of wonderful bargains. For \$6 I bought a great big round dining-room table. My clever husband converted this into several handsome pieces of furniture. First he cut down the legs to make a coffee-table. We scooped out the middle of the table and put an icebox pan in the center for flowers. Then we gave it a coat of black lacquer and covered the top with black-and-white marbleized wallpaper. It's really a production-one of the niftiest coffee-tables I've ever seen!

Next, we glued the leftover parts of the table legs together to make two imposing lamps. The wiring and fixtures for these cost us exactly \$2.50, and you know what out-sized lamps usually run to-\$75 at least. Then Paul bought a carved wooden pedestal for \$1.50 at a junk shop. He attached the discarded leaves of our coffeetable to this, and we use it for dining. We finished the leaves with black lacquer and pickled the pedestal. In short, our \$6 table practically furnished our room, making a coffee-table, two lamps and a dining-table.

Our next buy at the Goodwill Industries was an old sideboard for \$7.50. Paul took out the two center drawers to make it look like a kneehole desk. He cut down the legs, took off the back carved panel and removed the old hardware. We used two giant brass knobs, which were brass curtain-pole ends, for the hig drawers, conventional brass knobs for the smaller draw-

ers. Then we gave it a coat of lustrous black lacquer. This sideboard-into-desk transformation is the most successful thing we've doze. It's a stunning, great big desk. We bought a chair to use with it at the Goodwill for §3. All it needed was re-gluing and a bit of additional padding. We lacquered it black and covered it ourselves in purple felt.

Then we picked up two rather battered old chests for \$4.80 cach. They were well made and the drawers worked like velvet. We covered these chests with most marbleized black-and-white paper to match our coffee-table top. (To preserve the finish, we put a cost of clear lacquer over the paper on the coffee-table and chests.) Again we used mammoth brass curtain-pole knobs for handles. These big brass knobs look fabulously expensive, but cost exactly \$2 cents a pair.

We still had a little money left so we decided to buy chairs. We found two slipper chairs for \$26 each and upholstered them in strong purple felt. Felt is a wonderful fabric. It comes in 72-inch widths and mouth-watering colors, and is inexpensive. After that we bought two host chairs. We used blue felt to upholster the outside of the chairs, and for the seats and back I found a lime diamondplaid print. I used the print for the dust ruffle of the bed, too. The top of the bed is covered very elegantly with blue felt with a swag edging. (I forgot to say that you don't have to hem felt. You just cut it and drape it. That's another thing in its favor.)

The rest of our money went for two shadow-box frames, also from the Goodwill; we got dime-store mirrors for their backs. I spent \$2 for an old brase hanging lamp; \$2.50 each for lamp shades for our homemade wooden lamps, and bought blue sheets to use as draperies at either end of our windows. Twelve old prints of British statesmen cost \$24; we matted these in black paper and found frames for them in the Five- and Ten-Cent store for 25 cents each.

My dowry was a Georgia O'Keefe print from the Museum of Modern Art; framed, it cost \$30 (I bought it while I was still a working girl), and it hangs in the place of honor over our diningtable. For the rest, Mother gave us some old pots and pans, and our friends were most generous with wedding presents. Frankly, I'm glad we had to budget our apartment so carefully—and this insit Pollyanna stuff—because, for my money, it couldn't be better even if I had money.

Jeanne Lynch Daly's shopping list

[prices are approximate]

.,	
Carpet	100.00
Desk chair	3.00
One yard of purple felt	
for desk chair	3.00
Sideboard which	
became desk	7.50
Brass curtain-pole knobs	
(2 @ 52c; 4 @ 14c)	1.60
Two blue Bates sheets	
for draperies	15.00
Couch cover	16.00
Two slipper chairs	52.00
Purple felt to cover them	8.00
Two host chairs	50.00
Cotton plaid to cover	
insides of chairs	7.00
Felt to cover outsides	
of chairs	3.00
Pedestal for dining-table,	1.50
Two shadow-box frames	1.50
Mirrors for backs of boxes	2.00
Old dining-table which	
became coffee-table,	
dining-table, two lamps	6.00
Ice pan for center of	
coffee-table	.89
Cost of double roll of	
marbleized paper for	
chests, coffee-table top	9.00
Wiring and fixtures	
for lamps	2.50
Two lamp shades at	
\$2.50 each	5.00
Two bamboo blinds	13.70
Cost of lumber for built-ins	20.00
For two chests	9.60
Cost of sixteen brass knobs	8.32
Hanging lamp	2.00
Twelve old prints by	
Spy, at \$2 each	24.00
Twelve frames at 25c each	3.00

Total.....\$375.11 (Only \$25.11 over the \$350 they had saved.)





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We built our own house

[Continued from page 75]

satisfy most of his needs. Come back home, Tom.

My plan stood out like a sore thumb at the Marriage and American Family class. It was voted the most practical and the simplest, which, to most of my classmates, meant the least desirable. There was a dissenting vote. A modified-Regency girl said it was impractical because of limited closet space. Whereupon I quoted the master, Frank Lloyd Wright. to the effect that the prime delusion of the American woman is that the deep, dark, airless closet is practical. I had provided in my plan for long, shallow, wardrobetype closets and storage space in each bedroom and along one wall in the work area.

All this seems ages ago; actually, it was 1945. All at once Tom came home from the Navy, and two days later we were married.

We went to live with his family in Altadena. Then his father gave us a piece of land to build on, and it was at this point that I fished out my old plan. Tom liked it. He made quite a few changes, but much of the original remained when he started working out the design. After he had gone as far as he could, he asked Frances Hartwell, architectural designer who is interested in experimental modular houses, to carry on from there. She was invaluable in that she brought a very strict sense of economy to the design. Also, she simplified the construction so Tom could do practically all of the building himself, hiring only unskilled labor. That was where the modular system was of value. Most of the wood was pre-cut. Only the plumbing and electrical wiring were contracted for.

We were married in December.

and in August Tom poured the concrete slab for the floor. He saved \$400 by doing it himself. which paid for the bathroom. The house took four months to build We got a thousand square feet of house and two hundred square foot of covered porches for \$4,500. This came to about \$4 a square foot, when building costs had soared to between \$10 and \$15 a square foot. Figuring Tom's labor at four hundred a month brings the cost to \$6,100 which ups the figure to around \$5 a square feet.

The connection with Mrs. Hartwell worked out beautifully, for our house proved to be the first of a series of experimental modular houses she has designed, on all of which Tom supervised construction. He feels that such work is of more value in house design than an equal amount of time spent in the classroom.

We live in a GI development

[Continued from page 68]

in the sofa and chairs. The two blend effectively. The corner couches are covered with creamwhite raw silk, and can double as guest beds when needed. A birch built-in case between them conceals a radio. An oversized birch coffee-table that I designed is definitely Modern in character, but the maple end tables and dining area are à la Faby.

After we had things under control inside, we turned our attention to our meager grounds. There wasn't even a tree to diminish the bleakness of our house. The laundry area is closed off by horizontal board fencing against which we planted espaliered fruit trees which will produce fruit-we hope in great abundance. Faby has planted a small garden. With her fine French accent she says, "Now it is that I can run to the herb bed for a soupçon of chives for the salad. I feel I am really chez moi." Heavy shrubbery planting will eventually make our outdoor living area perfectly private, and, since it is completely fenced, it is an ideal spot for Sandra and our Boxer, Votane (whose proper name, Wotan, has been changed from German to French by Fahy with typical Parisian insouciance).

To make the front approach to the house less grim, I built a white grille projecting from the garage. This not only gives the whole front of the house a good line, but screens the front door. I added another grille, to the poorly scaled entrance stoop.

Almost every family wants to make some changes or improvements on stock houses like ours. From observation in our own community. I believe some of these are successful, and others godawful. All additions should be thoughtfully analyzed, so that you avoid changing a fundamental house into something pretentious or-even worse-something cute.

I've formulated a few definite don'ts. Avoid painting such houses with bright, unusual colors. Too often the result is emphasis of poor fenestration or design. Skip the cute little picket fences only twelve inches high, and leave out the plaster geese (Mama and her babies) parading across the front lawn to make a charming-hardly

-tableau against a background of milk bottles or children's tricycles.

Those of us, largely young people and their recent offspring, who own these subdivision houses naturally enjoy improving them. But it's senseless to try to make them look elegant. Let's save that for the dream house we have in mind.

Living in subdivision tracts, barren of landscaping, does give us opportunity for friendly, neighborhood cooperation. One of our good neighbors canvassed each owner on our street to discover how willing the group would be to improve the parkway planting between sidewalk and street. The answer was: we're willing. A nursery provided trees at low cost, and the resulting homogeneous character of the street is enough to delight the heart of any ardent believer in community planning.

To our surprise, we have grown extremely fond of our GI house, now that we have worked on it. Actually, we did not spend much money on it; it took only paint, color, some cheerful fabrics and a few personal touches to make a background that fits us both.

Our cover artists

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Lovers and flowers

Intoxication of drawing

Marc Chagall, whose painting, The Bridal Bouget, appears on page 77, was born in Vitebsk, Russia, in 1899. At thirteen he legan, as he describes it, "to know the institution of drawing." He studied in St. Petersburg, painted in Paris, Berlin and Moscow. He came to the U. S. in 1941, and ag present lives in New Falls, New York.



Nothing is known about the creator of Young Ludies' Seminary, page 111. It belongs to the general type of paintings known as American primitives, many of which languished forgotten for years in musty basements and attics. They've remarked to vogue, along with the current laterest in Early American interiors.



Girls and sheepskins



A basic kitchen shower

[Continued from page 104]

Marcia's list

This is the list that Marcia made out for Nancy's shower. If you plan a kitchen shower, make out such a list and ask friends to check what they'll give. If it's an expensive item, you might suggest that two or three friends chip in to buy it together. Housekeepers being, individually, as mulish and arbitrary about their own pieces of kitchen equipment as a man about a hat with "that lived-in look," everyone planning a shower for a bride, will have "absolutely indispensable" items to add to Marcia's list. But the way to give a practical kitchen shower is to start with a plan. If you just ask people to come, chances are they'll all arrive with rolling pins. It's up to you to plot shrewdly to equip the bride's kitchen completely.

\$1 and under: Vegetable parer Two-cup Pyrex measuring pitcher Egg beater Flour or sugar shaker Rubless metal polish

\$1 to \$2: Liquid wax Set of wooden blending spoons Hand-type can opener Egg-poacher Combination deep-fry and candy thermometer Roasting thermometers Ten-inch many-purpose knife

\$2 to \$3: Pepper mill Set of fruit knives Set of four-colored mixing bowls Knife-grinder Double-action flour sifter Set of six dish towels

\$3 to \$5: Two-cup coffee-maker Dustpan Four-quart casserole Household scale White enamel breadbox \$5 to \$10:

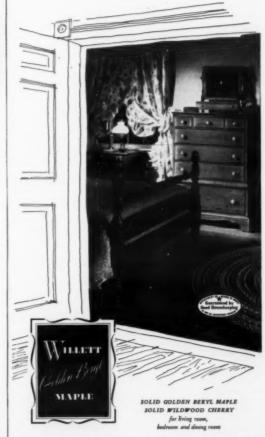
\$\$ to \$10: Four-piece set of square enamel canisters Cooking timer (and clock) Roasting pans Meat chopper Fruit juleer Household utensil set

Important gifts for parents and in-laws to give: Pressure cooker Pop-up automatic toaster Automatic mixer Golid

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touch, warm and colorful... Golden Beryl
Hard Sugar Tree Maple is friendly wood
to live with a long time.



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We adopted an adobe

[Continued from page 64]

cause he had struck oil instead of water in the well he was digging for his sheep.

Bob got a job writing copy at the local radio station, KVSF, He's chief of copy now, and wrote the Santa Fe story for the New Mexico issue of a travel magazine.

But the house! That wasn't casy. We started off living in a stable, which, of course, led our friends to conclude that we had found our horse there—which is strictly erroneous. Ginger simply adopted us, and so did the cat, named Cat.

Ginger complicated house huntting, though. The problem became: how to find a house for a quiet working couple and horse.

Then one day we saw a little

corral down in an arroyo and stopped to see if we could rent horse space. Instead, we found our house. It was nestled in a tangle of chamiso, and it was empty. Above it was the famous little street, El Camino del Monte Sol, where Santa Fe's most celebrated painters and writers have lived.

It was a small house with the usual foot-thick adobe walls. We entered through the kitchen, a big warm friendly room that was half out of the days of the Governor's Palace and the rest straight out of General Electric Co. There was a tiny bedroom that would have given us claustrophobia, and which we both decided immediately should be a dressing-room. It gave om a real bathroom, which

lots of Santa Fe houses ignore. The living-room was large, with wonderful vigas—exposed, smoothed-down tree trunks used for rafters. There was a typical Santa Fe corner fireplace, as round as the ovens in which the Indians bake their pottery and bread.

There is a closed porch off the living-room that Bob is planning to open up into an extension of the living-room.

But the tapesta comes first. A tapesta is a little stable with hay on top, which we are building of cedar posts and aspen poles. It's nearly finished now.

Besides being a writer, Bob makes mobiles, which are very gay but inclined to get in your hair. Sometimes he sells one. As for me—and everyone in Santa Fe soon develops a handicraft in his spare time—I am silversmithing in the shop of Karl Larsson, Santa Fe's famous Swedish craftsman. I've already made enough jewelry to make me jingle for years.

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In case I have made our lives sound somewhat unilateral, let me state that we go riding together on mountain trails (as the publicity writer would put it); we go trout fishing in the Rio Grande. We ski on the Sangre de Cristos. We go on painting excursions.

Sometimes I wonder what my grandfather would think of me. He used to assemble the wagon trains that came west over the Santa Fe Trail.

The perfect figure of a man

[Continued from page 65]

centage are too lenient; 2.5% are too remote, while 77.5% handle them beautifully. He likes to give the baby its bottle and changes diapers adeptly, and one out of two husbands bathes the baby on Saturdays and Sundays.

You go to bed first at night—at about 11:30; he goes to bed at midnight. You get up first in the morning. Some Sundays he makes your breakfast. He's always suggesting that you step out for a whole Saturday and let him take charge of the household, but you never do. Sometimes, though, you do take half a day off for shopping or a permanent, while the master copes with the home.

His worst habits are strewing newspapers all over the houseand reading them night after night when you'd rather he talked to you. You are not jealous of his old girl friends and he isn't jealous of your old beaux. He still sees the boys occasionally, and you still see your old female friends. He likes your mother best of anyone in your family, and is likely to feel a touch cool about your father. He likes your sister better than your brother. You claim to like his family, too, (Whether or not this is the literal truth, we can't say, but only in one marriage out of ten is there an open rift with the inlaws.)

Reading (the newspapers chiefly, then magazines, then books) is his major hobby. Photography, carpentry and stamp collecting are runners-up. He likes to entertain at home. He'd rather have people come over than go out. He has remained attentive, and you say he's still a beau. (Only 6.6% of your husbands think romance is stuff and nonsense, and in only 5.5% of your marriages is the courtship over after the vows are taken.) Forty husbands out of one hundred flirt with other women at parties. Odds are even that you resent it and are jealous. He never has a date with another woman and you never have a date with another man. (Never isn't strictly true: four husbands out of one hundred, and three wives out of one hundred, have other datesusually for lunch only.) If you're one wife out of twenty you've caught him kissing another woman since you've been married. You say it was only in fun, though. If you're one woman in eighty he has caught you kissing another man. This was only in fun, too, and you underscore the statement. He reminisces about his past quite a lot and you enjoy it. He gives you a compliment occasionally, but is less apt to show his love in words than actions. The nicest thing he has ever said to you is: "I love you" (reported by twenty wives); "I've found an apartment' (reported by two wives); "O.K., have it your way-we'll get married" (reported by one wife); "You're the best little wife in the world" (reported by five wives). The nicest present he's ever given you is an engagement ring. Other presents mentioned by wives as the nicest include: "a wrist watch," "himself," "Wedgwood china," "washing machine," "\$35 hat," "his love," "alligator bag." He is more emotionally stable

than you, and more extravagant. He likes modern furniture best, a combination of modern and period next best. He dislikes flowered chintz, and change. You and he vote for the same presidential candidate in eighty families out of one hundred. Most of your arguments are about money and household matters. He thinks your clothes are just right, unless he is among the 15% who say you worry about style too much and your clothes are too extreme. He has five suits and is vain about his appearance. You think your color sense is better than his and that he often wears wrong color combinations. If you speak to him about it he is agreeable and usually takes your advice. He smokes cigarettes and drops ashes on the carpet. (20.9% smoke a pipe; only 6.4% smoke cigars; 19.8% do not smoke at all. 19.8% are also listed as being bookish and philosophical. Whether there's any connection, we can't say.) He drinks whisky (Scotch is his favorite, then rye, then bourton; 18% prefer beer to whisky).

You think he is more intelligent than you are 57.2 times out of one hundred. You think you're as intelligent 35.2% times, and only 2.2% of you think he is less bright.

Asked to classify him, you say he is the junior-executive type (28.6%), the sportsman type (25.3%) or the businessman type (22%). For the rest, you scatter your votes lightly for the artistic, personality-plus kind or political thinker. Only five husbands out of one hundred are listed as being epicures, only 7.7 as being intellectual. You love him 92 times out of one hundred, and say that he loves you 99 times out of one hundred. We hope you're right—but women can be vain, too.

Come out of the kitchen

[Continued from page 140]

whip in one hand and an even blacker look on that usually benign face. He growled, "Where is the dustpan?"

Not waiting for a reply, he pointed with a histrionic gesture toward the kitchen wall. There was the dustpan. Hanging upside down on the wall, with décor by decal and a lustrous coat of red enamel, it was hospitably giving a home to a flourishing growth of English ivy.

John raised that magnificent left eyebrow of his and gestured disdainfully toward a pair of soup



ladles which were hanging by the pantry door—trailing more ivy. With a wry grimace, he sighed, "Does everything in your life have to be 'double-entendre'?"

(He is very cosmopolitan, is my husband, and knows several words in several languages.)

Giving me absolutely no chance for a brilliant bit of repartee, he fumed, "I looked for that little see-egg frying pan—the only frying pan in the house meant for one-count-'em-one egg. And where it? It isn't! It's a butt bin in the living-room, all done up with blue enamel and Peter Hunt. How can Ifry an egg in amelly old eigarette sabes?"

"And the cutlery boxes," he continued, glaring at me with a jauntinued, glaring at me with a jauntinued eye. "The cutlery boxes! I tried to put away the kitchen silver and couldn't find one knife box. Hah! That's hanging on the wall in your bedroom all done up in satin and with perfume bottles on the shelves. Chanel #5 in a cutlery box! Lucy, can't you use antihing the way it was intended?"

I hung my head and slunk away like a whipped dog. It was all true. Every word of it.

But — the one-egg frying pan really does make a wonderful

silent butler! I painted another pair for popcorn servers; I suppose I should have remembered to save one for the eggs.

The cutlery boxes are very smug. indeed. Covered with quilted satin, they make the most elegant shadow boxes for perfume this side of Saks Fifth Avenue. Use another to hold your nail polish; the gaycolored bottles are lovely against pastel satin. In the kitchen, they become spice cabinets de luxe: just cover them with checkered gingham and nail to the kitchen wall. In the bathroom, a pair of knife drawers provides extra shelf space for combs, creams and all the many things a medicine cabinet refuses to accommodate. It provides a reachable bathroom cabinet for small children, and thus facilitates self-help. Upholstered with imitation leather, or in appropriate colors of enamel, a knife box holds ink, pen, paste, pencils on the desk. For the playroom, paint the children's names in large letters on the side and a cutlery box blossoms into an artist's kit, holding paints and cravons for home-grown Gauguins. John, for all his scoffing, finds a knife box convenient as a receptacle for odd nails, screws and small tools in his tool chest. All the odd and sundry items the amateur invariably collects-and just as invariably hoards-all in one place. Think of it!

Muffin tins are almost as versatile. Painted in nursery colors, they are the only safe and inexpensive containers to use for mixed water paints. As a matter of fact, the Children's Art Museum in our town uses muffin tins for their water colors and for tempera. A coat of enamel transforms a muffin tin into a sophisticated server for candy and nuts; it can play the role of an unusual tray for serving refreshments, since the large-sized tin is just the proper circumference to hold a glass or a bottle.

A round cake tin, given a surface of red enamel, becomes a stationary Lazy Susan for my condiments and flavorings. There is no more awkward reaching to the back of the cupboard for the seldom-used articles.

Enamel rejuvenates a tin coffee can and it emerges from its metamorphosis a small-sized cookie jar or an attractive pot for plants.

A rather frightening experience with spontaneous combustion has taught me to keep oily rags tightly closed in a metal container. Enameled coffee tins serve admirably. The glass type of coffee container can be used for the dustcloth, if one prefers.

The glass coffee container can be enameled to use as a soap dispenser—four nail holes in the top of the tin cover will do the trick. This same idea may be used for a scouring powder container. In my own kitchen, I use three of these glass jars—one for soap flakes, another for scouring powder and a third for Clorox.

Cookie sheets make attractive trays for youngsters, and very literally save any crying over spilled milk. Enameled in the same shade of blue as the dining-living-room, they are used as smart trays for our buffet suppers.

And so it goes, on and on. The possibilities are infinite, and each article in the kitchen seems to offer a challenge to my all-too-fertile imagination. I presume a psychiatrist would make gentle murmurs about a subconscious dislike for the role of domestic engineer—that my penchant for double-entendre is but an irrepressible urge to bellow, "Come out of the kitchen!" Perhaps he's right.



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Of course, you'll never be divorced

[Continued from page 87]

a point in the future. Try, if you can, to blind your eyes momentarily to the fine physical charms of your new groom; to forget, for just this little while, how he sounds when he's speaking tenderly, how he feels when his arms are around you, what wonderful fun it is when you're laughing together over a private bit of precious nonsense. Try, instead, to visualize this scene: It's five o'clock in the afternoon. He has been in bed all day with a miserable cold. His eyes are puffy, and his nose is stuffy, and his beard is definitely there, very rough and splotchy. A day away from his work, a day during which he has been confined to a hot and uncomfortable bed, has quite removed his sense of humor. You did have theatre tickets for that evening. bought long ago. Now you can't go; the new dress must go back into the closet. Dinner had been planned at your favorite restaurant, so of course there's nothing in the house. You're pretty tired yourself from an off-day, and in that bed, grouchy and unappetizing-looking, is the guy who was to have been your delightful date of the evening.

How do you feel about the whole thing? Will you quietly whip up a tempting tray of light food, kiss the top of his head with genuine concern that he's not feeling well, but without moaning over him as though he were dying, and graciously, believably, showing no annoved disappointment, retire with a book so that the poor chap can go comfortably to sleep without feeling like a guilty heel? Or will you regard him with deep resentment because of the way he looks, the way he acts, the way he feels, and think "It wasn't like this before we were married!" and then, to your dismay, betray your feelings in ways that can only make him think you unsympathetic and utterly unlike that wonderful girl be once adored?

Does the little scene sound unlikely—or perhaps unimportant? It's really neither, particularly the latter. It's basic. Because it has to do with just one example of the responsibilities that come up in marriage, responsibilities which, if improperly met, can and do lead to divorce. The tragic fact that, if the divorce rate continues at its present speed, one out of every two marriages by 1965 will be broken proves that too many people are just not geared to meet those responsibilities!

Let's assume that you are one of the truly grown-up ones, willing to work at keeping your marriage on its original basis of "till death you do part." Here, based on considerable study and observation of other people's mistakes, is a checklist of danger points for you to examine, to consider with your eyes wide open, to deal with as maturely as you know how—is other words, to work at!

Personal Habits: Are you neat and tidy, are you just a little bit sloppy, are you very sloppy, indeed? Not only about yourself, but about your house. Can you believe that many and many a marriage breaking point has resulted from a marked differential in the couple's personal habits? Petty as it may seem, it is true. And it works both ways, for if you are a "Craig's Wife," whose husband daren't stub out a cigarette for fear of dirtying an ash tray, you're in just as much danger with an easy-going man as you'd be if you were a messy-drawer type with a neat-to-the-point-of-primness husband. No court will award a divorce decree on the grounds of incompatibility of personal habits, but it can be the drop of water that wears away the granite.

Degree of Demonstrativeness: This is harder to answer during the early stages of marriage, when mutual affection is the order of the day, but, if you try, you can even now determine just how likely he is to want hand-holding, lapsitting, affectionate gestures at odd moments and in odd places; and, what's more important, how likely he is to initiate such gestures. He can get unbelievably annoyed if you fuss over him too much if he's the undemonstrative type, or too little, if he's the opposite. And you've no idea how hurt your own feelings can get-nor to what deep, unpatchable quarrels it can lead-if you find he is not being as physically attentive as you wished him to be, or bow irritated you can become if, on the contrary, you find too-frequent attentions embarrassing.

Mutual Interests: Or, just what are your respective ideas of fun? Do you love having lots of people around, and is his favorite evening a twosome? Does he spark at the suggestion of going to a party where there will be many new faces, while the very idea of coping with a new crowd makes you peryous? Does he like active sports, while your acme of physical exertion is a brisk walk from room to room? Or are you an avid movie-goer, though he finds an evening of cards tops in entertainment? It's more than likely that, right now, you do have some common interests. The important thing is to see that they stay that way, and, even more important, to develop new ones together. Though it's true that there will always be some things you enjoy doing separately, that keep you both feeling like individuals, it is equally true that the first series of concert tickets-or ball-game tickets -- bought for attendance alone or with someone else, is the first serious step in a divergence of activities that can result in disastrous consequences. The inside story of too many divorces reveals the simple word "boredom" as the power behind the split. And boredom comes from lack of interests shared

Standard of Living: In our democratic society, it seems strange to come across the phrase "social standing." Yet it is one of the factors considered by the divorce courts when they are awarding alimony. And so, properly interpreted, it is a factor in making a marriage work. If you come from different backgrounds, you'll differ on whether a bunch of daisies or an orchid makes the most suitable corsage, a matter both of taste and expenditure. One of you may be accustomed to four-course meals with complete change of table service for each course, while the other springs from the put-it-all-on-the-table-at-once kind of home. If your backgrounds are different-socially, financially, regionally-someone, sooner or later, is going to feel superior. And if there is any sure flight of steps downward to what is legally called "incompatibility," the conflict of egos resulting from somebody's feeling superior is the first step in that flight.

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In-Laws: Back of more divorces than you might ever imagine is the interfering in-law, the mother who couldn't leave her child alone long enough to work out his or her own problems, the father who never learned to give up his precious parental authority, even the sisters, brothers, aunts or cousins who found minding someone else's business irresistible. Unfortunately, your only way of coping with this real problem is a negative, not a positive one. First, realize that it may exist. You don't "just marry him"-you do "marry his family." Those people to whom he belonged before you entered his life are still there, expecting to share him in degrees varying with their own capacity for common sense and understanding. The best you can do is to try to love them, try to see their need for his continued interest, try to appreciate his natural feelings for them. And use what influence you have with your own family to persuade them that marriage is a private affair, best able to flourish when not smothered by irrelevant, if loving, relatives' opinions.

Sex: Pretty nearly every informed person today has beard that while a good sex relationship between man and wife is only one component part of a good marriage, a bad sex relationship is a sure shadow of approaching tragedy. By now, even if you've been married only a short time, you should know whether the incomparable joy of true sexual compatibility is yours. If it is, cherish it, learn to held on to it, let it grow with you as you grow. If it is not, seek sound and expert advice from a good physician, or, if necessary, a psychiatrist, and straighten out this aspect of your life as soon as you can. Infidelity, the reef on which so many marriages founder, doesn't happen just because man is not naturally monogamous. It is one of your responsibilities, as a wife, to be a satisfying, a delightful mate. It is one of his responsibilities, as a husband, to make this vital aspect of your married life as right as it can be.

Money Matters: It isn't only the marriages where "non-support" is listed as the legal grounds for divorce that have broken up over financial difficulties. Misunderstandings over the management of the family budget bring out the worst in the best of us, and what may begin as the mildest of discussions may end in the bitter kind of arguing and recriminating that uncovers other rankling scores. There's no such thing as a standard plan of action to recommend on the handling of your financial affairs-the circumstances vary with each couple. Only these words can guide you: be practical and be fair. Your attitude toward money and that of your husband may be very different. If he is the only wageearner in the family, you must work out a way of accommodating your ideas to his. Decide together on a spending-saving plan, and do your utmost to stick to it. If you are a job-holder, too, that brings up a whole new set of problems. There's more to be said on the relationship of the working wife to divorce than we can cover here. But so far as the money part of it is concerned, it's safe to remember that a good portion of an American male's pride is in his pocketbook. So don't use the fact that you're making as much as he isor more—to injure that pride.

The subtlest, most complex, most difficult-to-pin-down aspects of a marriage relationship are the little things, the little day-to-day pinpricks, irritations, annovances that add up to the big thing that brings the breaking point. You can't possibly see them now. You're in love now, and that excellent emotion eliminates perspective. But in direct ratio as your romantic love diminishes (and the passage of time and the pressures of daily living will see to that) so will your perspective increase. Then you will need to call on those qualities that will help you to cope with every problem on the check-list, to draw constantly on your funds of tolerance, of consideration, of understanding-above all, to remind yourself continuously of the other fellow's point of view. There's not a single one of the inevitable conflicts that arise when two people are trying to learn to live together that can't be dealt with if you both seek to see both sides of the question.

It's up to you to regard your marriage as a full-time job, a job that two of you can turn into a lifetime proposition, a job that, well done, is the most rewarding one that's ever been provided. It's in your hands to see that divorce doesn't happen to you.

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How to pick your mate

[Continued from page 85]

Men

A. You expect to be the head man in your home. Your judgment seems to be good and you have a firm sense of responsibility, so you are well fitted to be boss. Maybe you should heat up your heart a little, since you seem slightly distrustful of demonstrative affections. Also you should guard against arguing too much; marriage is not a debating society.

You are ambitious and anxious for success, so try to pick a helpmate who shares your enthusiasm

and goals.

Your best mate falls in type A (see description on opposite page). She can give you companionship and she is usually willing to leave all major decisions to you. You may sometimes even wish that she'd disagree with you more often, but usually the two of you will cooperate smoothly enough.

A B wife may win your heart, but she will not give you quite enough intimacy and companionship. Furthermore, she may resent

your "bossiness."

A C wife will fight you a fair battle, since both of you are strong-willed and dominating. Such a heavyweight match will be interesting but not exactly blissful.

An AB mate should fit you fairly well, though she may sometimes worry you with spells of withdrawal.

An AC partner will be another sunny-cloudy setup—warm, peaceful days with occasional thunderstorms.

A BC will seem to go along with you much of the time, but will outsmart you on occasion.

B. You have a rare degree of independence which you guard jealously—almost to the point of secretiveness. You have a high order of intelligence and imagination. You seldom lose your temper and you see yourself pretty clearly. You strongly resent coercion, or being bossed. You may even resent belts, neckties, and girdles.

You are less interested in keeping ahead of the Joneses than are most people—so avoid a mate who is afflicted with the social-climbing or money-grabbing bug. Your most congenial partner will come from group B (see opposite page). You two will have many interests, ideals and quirks in common.

An AB wife will get along well with you—giving you only an occasional fit by prying into your private thoughts, or trying to cling too close to you.

A BC girl is another good bet, if you can stand a little bossiness now and then.

An A wife will seem too clinging, nosy or helpless for your rarefied tastes.

A C wife will get in your hair with her authoritarian streak.

An AC will vacillate between being too helpless and then, suddenly, too aggressive for your peace of mind.

C. You are very genial and congenial. You are considerate and generous. Perhaps you try a little too hard to be liked and approved of.

You avoid being too assertive and you shun the limelight. But you are always quick to do a friend a favor.

You dislike quarrels intensely. You seem to seek security, even at the expense of some freedom. You find it difficult to criticize others.

Be on guard against feeling sorry for yourself and don't let your self-confidence sag.

You place a very high value on companionship. Perhaps your most compatible mate is type AC (see opposite page). She will give you the friendliness and intimacy you need and will also urge you toward greater self-assertiveness.

An A wife will be very companionable, but her touch of helplessness will worry you somewhat.

A B partner will be too remote to suit you and she will resent your efforts at closeness.

A C wife will spur you toward ambition and assertiveness—but she may demand a bit too much of you.

An AB partner may fit you fairly well, but she may have spells of secretiveness or blues which will baffle you.

A BC mate will worry you by being at some times too bossy and at others too withdrawn. And she will sometimes be annoyed at your easygoingness.

AB. You like things your own way; you're pretty clever at getting them. This makes for business success, but marriage isn't a business. You like to be your own boss and you expect others to respect you. You are very quick to spot a phony or a hypocrite, and you are suspicious of all pretty sayings until actions back them up. You are sometimes erratic—beginning a warm relationship, then abruptly cooling off.

You are clearheaded and sharpeyed and will probably spot your best mate in the AB group (see opposite page). Such a woman can put up with your occasional moodiness and your hot-then-cold expectations of affection.

A B partner may get on well with you—though she may resent your intermittent strongheadedness and you may get sore at her sullen spells. Generally, though, it should go along smoothly.

An A wife will suit you well, but sometimes may be a bit too cozy for some of your moods.

A BC mate is a good bet; the only trouble will be a few battles of wits and some hidden struggles to determine who's boss.

A C wife will give you a good fight for your money. This is not a safe bet, but it will never be dull.

An AC partner will offer a checkered relationship—a nice, neat series of disagreements and reconciliations. She is given to sudden apurts of strength and quick spells of weakness. If she oscillates on the proper frequency, it will be okay; if not, it'll be quite a task.

AC. You seem to have more than the ordinary share of ups and downs. Probably you had tantrums as a child. But now that you've become a man, your emotions surge up and down less yocally—but still strongly.

You have a real wish for affection and approval, but sometimes you are over-demanding. You also have spells of distrusting people who may or may not deserve it. You seem, however, to have a good capacity for forming friendships of your own choosing.

It is difficult to predict your marital probabilities, but the best best seems to be an AC partner (see opposite page). She shares your particular tempo of moodiness and if the two of you establish an emotional rhythm, it should work smoothly. Of course, if one of you is off beat, the disharmony will be chronic.

An A partner will suit you well, in general, but you will want her to stand up on her own a little more firmly.

A B wife is a question mark. If your general interests coincide neatly, it should go along nicely. Otherwise, you may find her too distant and she may find you inconsistent.

A C mate will fare well enough with you if she can keep her dominating tendencies under control.

An AB or BC offer about the same odds: half smooth, half rocky. (Our figures are only approximate, of course.) In either case, you will have to cope with occasional spells of secretiveness.

BC. You seem to make many friends, but you also seem to prevent these friendships from becoming too intimate. Since marriage is the most intimate of all friendships, this trait of yours may give you some trouble. Perhaps you're looking for perfection—and she just doesn't exist in this world of Time-Space.

You like to give of your own accord, but you dislike being asked for anything. You enjoy companionship, but you want it only when you want it. You want support and affection, but you hate to ask for it. You'll have to develop a more open, give-and-take attitude if you don't want trouble in your domestic life.

You are, however, acutely sensitive to the needs of other people, and you are thoroughly capable of helping them. Bring this ability into more frequent action.

Your best partner will probably come from group BC (see opposite page). She can respect your need for privacy, but she can also stir up your too-quiet ambition. An AB wife may also suit you nicely, though the two of you may have a tendency to retire together into hibernation.

A B partner is possible, but may not offer as much companionship as you desire.

An A wife will worry you with too many demands, and a C wife will push you ahead too hard.

An AC partner will seem too erratic to you—unless you can transform yourself to AC current.

ABC or no letters. Well, sir, we are baffled by your palm, un-certain of your zodiac sign and generally unwilling to stretch our necks out in any analysis of you. You may be exceedingly well-adjusted, or you may be kidding us. Anyway, you'll have to do without our advice in the search for a mate. Good luck.

Women

A. You are (or were) a bit too anxious to get married. Calm down. The expectation that the right husband will solve all your problems is bound to be disappointed. Not even a superman can solve another person's problems.

You have a good capacity for affection, warmth, intimacy. It needs, however, more discipline and discrimination. You tend to overestimate the people you like—be more critical.

Your real sense of considerateness sometimes leads you to be over-apologetic and appeasing. Try to develop more boldness and calm self-assertiveness.

Probably your husband is an A type (see opposite page). But since his tendency to dominate fits into your tendency to comply, guard against becoming an appendage to his life. After all, marriage is 50-50.

An AC man will seem sweet and kind to you, but not tough and ambitious enough to suit your own hidden needs for prestige.

The B man is too cold for your blood, though you may find him fascinating at a distance—like a mirage.

An AB man may get along nicely with you, but you'll have to

learn to give him more privacy than you think is good for him.

A BC partner seems too quiet and easygoing for you.

B. You are a fairly rare specimen—a woman who really enjoys being alone. You don't like being bossed, advised, or fenced in in any way—even by a girdle.

You have a high degree of independence and a good head. You can probably handle a budget just as well as your potential husband can—that is, if you happen to want to handle a budget.

Your most compatible partner is type B (see opposite page). He will respect your need for some solitude, and will not interfere with your purely private concerns—since he expects the same consideration from you. Such a match will not lead to a very gregarious life, but it should be quietly satisfying.

An AB partner will suit you in a slightly different and noisier way. While respecting your individuality, he will still influence you toward more social life, more attention to your appearance, more concern for other people.

A BC man may be okay, but he will sometimes raise Cain with your ivory tower.

An A man will kick you around in a gentlemanly way—but who are we to say this may not be good for you.

An AC man will worry you with his inconsistencies, and a C man will get in your hair like molasses.

C. You are the sort of woman who often goes in for a career. If you want to combine marriage with your work, you'd best team up with an A man (see opposite page). But don't both of you try to work in the same office.

If you mean to forego the career, you may get along easily with a C man—though he will naturally resent it if you try to make him fulfill your own frustrated ambitions.

You have executive ability and a talent for solving problems. You respect success and achievement, and you demand recognition of your own abilities. Also, you have courage.

You are, perhaps, a little suspicious of people, a bit distrustful of motives. You hate sloppy sentimentalities and you call a spade a spade.

A B partner will resent your executive-itis, but a BC one will be able to cope with it fairly well.

An AC partner will usually get on well with you, spiced with intermittent showers.

An AB mate may quietly outsmart you at your own game, but it will be a close contest.

AB. You tend toward the I-wanta-get-married type. Such types usually get married. What they want is the moon; namely, all the advantages of being married plus all the advantages of being unmarried. Since this is unavailable, you will fare best with an AB man (see opposite page). He will allow you a certain leeway, but also keep a firm rein in his hands.

You are imaginative and intellectual, but often unwilling to act on your convictions. You frequently want something (quite legitimately) but can't bring yourself to ask for it.

You have a potential capacity for comradeship, but you haven't developed it very far. And you evade responsibility more than the marriage law allows.

You may get along peaceably with a BC man—though the two of you may indulge in some mutual buck-passing.

An AC man will be too changeable for your comfort, a C man will demand too much of you, and a B man will not put up with some of your undue expectations.

With an A man you will get on fairly well if you can develop a tougher skin or can find some private compartment (like reading or writing) outside the marriage orbit.

AC. You like to be boso, but not bossed. You like to be generous, but you hate to be a sucker. You like to depend on people, but you distrust their motives. You like to be in command, but you don't like to give orders. You need security, but you'd like to gamble. Nervous-making, isn't it?

With luck, your best mate will be an AC man (see opposite page). That is, if both hearts can beat in three-quarter time. But if you go into a rhumba, all will not be waltz-like.

A good tough A man might be good for you if you can take the medicine.

A B partner will seem like the little man who wasn't there.

You may get along reasonably well with a C mate, but you sometimes resent what you consider his lack of dependability.

An AB or BC man will be a sometime thing—sometimes too remote for your tastes, sometimes too yielding.

BC. Your quiet, velvet exterior seems to conceal 100-odd pounds of iron. You are clever and you enjoy outsmarting smarties. You like success and prestige, but you don't like to compete for it. You dislike Milquetoasts and have a horror of being pushed around. In fact, you are so defensive that you sometimes go on the offense.

A BC man (see opposite page) may suit your tastes best—unless his ambition is too soft to please you. An AB partner will fit you fairly well—granting a series of well-spaced spats.

A B man is another probability, though he may complain that you try to run him by remote control. (Don't do that, please.)

An AC man will vacillate in a way which may give you trouble—a long engagement is wise while you test out mutual tempos.

A C man may be too sweet for your tart taste, and an A man may make you say, "Okay, boss." Proceed with either if you feel like taking the risks. That's the basis of any marriage: taking risks.

ABC or no letters. You absolutely defy our crystal-gazing. Either you are a very well-adjusted young woman, or else very cagey, or else very uncertain in your opinions about yourself. We prefer to think of you as a paragon and so can let you choose your own mate without kibitzing.

Speed, sun and spray

[Continued from page 139]

In the beginning, there was not the keen sport of racing, the pride in quick maneuvering that was to delight the five skippers when they learned that a Star is essentially a racing boat. No. at first there were very few sailboats on the lake and those mostly in another class, so that ours was referred to only as "the boat." Unwittingly, or almost so, we followed the nautical tradition of changing a boat's name with a change in owners. For just about the time one of the men dropped out, we had gotten round to deciding upon a name. Only skiers will relish its appropriateness: The Schuss. Only skiers know the special thrill of coming straight down a mountain, with wind and scenery zooming by.

By this time the idea had caught on. The old-timers, who thought Lake George too treacherous for sailing, were silent. Thirty-two miles of lake was a challenge demanding exploration. Other groups of young men banded together to invest in Stars. The tiny harbor we chose now saw four graceful craft at their moorings.

Along with lesser changes, three of the four crew members had annexed wives. The subtle change that is occasioned by the social responsibilities of a married couple meant that each of us soon wanted the boat to entertain our separate guests. Thus the project

became cooperative in use as well as in investment. For while we sometimes sailed all together, far more frequently the boat would be skippered by one of the men on Saturday, another on Sunday.

We wives, now reduced to two (yes, the name had changed again, too: Vega, for the highest, brightest star above), thereupon learned to perform crow duties for our husbands. For the first time we learned why a Star races with only a skipper and crewman—and how much more fun it is when the boat sits high in the water, responding to the lightest touch. Handling the boat alone enabled us to invite inexperienced guests and reciprocate hospitality in a novel fashion.

One question had always perplexed us, not only about our boat but also about the others. Would a Star sink? Suppose it capsized; would it float as does a Comet or other centerboard boat? The engineers would discuss at length the possibility of such a thing.

We found out for ourselves.

After a particularly brisk day
of fall sailing, a season during
which the wind is usually at its
strongest, we realized that we had
shipped a more-than-usual quantity of water. It had been a bleak
day, with high waves and a wind
so strong that it took all five
so strong that it took all five

aboard to handle her. But the sailing was thrilling and rather reluctantly we came back to our mooring. It took three attempts for us to come in properly, because the wind was so extraordinarily strong. Thoroughly exhausted, wet and happy, we bailed her out and left her, with the intention of driving to the lake the following evening to check on the state of affairs. Water in the bottom of the boat had us a little worried.

Early the next morning, one of the men received a phone call with the sad news: the boat was at the bottom of the bay.

We took a rowboat, a heavy scow of a boat that contrasted ironically with the grace and speed of Fegs, and went out to take a look at her. Everything was in place. It was like looking through a mirror to see her through the ten feet of shimmering water.

It was cold that day, a bitter taste of weather to come. But the two men present donned their bathing trunks and, scurrying around to secure two ropes, dived to lasso the keel. At length they had ber all trussed up. The lake bottom was sandy; they hoped to straighten her and maybe pull her to shore. Our car proved not strong enough to move her, but an interested bystander offered us the use of his truck. We dragged her to shallower water. Then snap! the

rope broke. We learned later that it had slipped off the keel.

Discouraged by the failure of this method, and a little fearful of harming the boat, the men went home to come up another day with a new idea. They brought fifteen empty five-gallon cans, each tightly lidded, and dove to thrust them beneath the deck. Displacing that much water required real work, and the weather continued icy cold, We collected a great circle of the curious. Just when it seemed a futile task, one of the strangers offered to buy the boat for fifty dollars. No doubt he thought we might appreciate the simplest solution. But, upset as we were, we regarded it as a symbol of unfeelingness and determined to get her out and sail her again. Fifty dollars, indeed!

Was it our fancy? We thought there was a lift when we had eight cans beneath the deck. With a she began to rise. Frantically, the men in rowboats beside her bailed. Then, quite easily and naturally, she was in her normal position, riding the waves, dipping her mast prettily to the onlookers.

Needless to say, we hurried her onto the trailer and home. Only a broken rib, a tiny leak, had caused the catastrophe. In the spring, that could be repaired and we would sail once again.

The dressing-table

[Continued from page 142]

nightwork-or a professional, if not quite so pretty, make-up mirror with a light of its own. Keep pretty perfume bottles with a little perfume in them on top, the big bottles stored in a dark drawer below, safe from evaporation. Have a hand mirror, a few especially precious and pretty, feminine bottles and jars on top, the more functional beautifiers all in drawers or in the big outside pockets of the dressing-table skirt. Keep a wastebasket close, for catching used tissue and cotton. Subdivide the drawers; you can use small open boxes to subdivide them even further. The more compartments, the less clutter. Keep the things you use oftenest toward the front of each drawer.

In the drawers of the dressingtable you stash away the dozens of small things for dressing, as well as for make-up, that should be handy, but not necessarily on view. Examples:

For your face: creams, skin freshener, tissues, cotton, powder foundation, face powder, rouge, lipsticks and lipstick brush, eye make-up, magnifying mirror, tweezers, eyelash curler.

For your hair: brushes, combs, hair nets, barrettes, ribbons, hairpins, bobby pins, little hold-tight combs, wave-setting lotion, brilliantine or grooming lotion, your sparkly hair ornaments for evening. And a small bowl or tumbler, half full of water, for dipping your comb.

For your nails: all cutlery, manicure bottles, cotton, a bowl with soap scraps for manicure soakings. Hand lotion (keep a bottle in the bathroom and kitchen, too). A small towel for your lap.

For your clothes: spot remover and a little sponge. Clothesbrushes. Anti-perspirant and deodorant. A pincushion stabbed with straight and safety pins, hatpins. A tiny sewing box or kit with threaded needles, extra anaps, hooks and eyes, buttons, thimble, acissors. Colorless polish to halt stocking runs. A make-up cape of a pretty, if not-so-new, big searf to throw over your shoulders when you do your face and hair after dressing. Your jewelry (although it's more fun on top, where you can see it glitter). A shoehorn, foot powder to shake into shoes, shoe polish and brushes.

Then, with your glamour-props so highly organized, you'll be a beautifully groomed, beautifully dressed girl.

Buy U. S. Savings Bonds regularly

Something to sniff at

|Continued from page 119|

pennyroyal; the sweetly fragrant bee balm, rose geranium, sweet wormwood, costmary, sweet marjoram and sage, and the sharp, piny rosemary.

Altogether, you might like about thirty kinds of plants, but if your space is limited, you can have a self-respecting scent garden with only four plants; one of the roses, lavender, one of the mints and one of the lemon-scented plants. However, you can plant close to thirty in a 12'x18' garden, and care for them with a minimum of time and effort. The garden suggested above includes twenty-nine, and still allows for enough plants of one kind so that the fragrant leaves and flowers can be gathered throughout the summer without denuding the garden in one swoop.

Once you've decided where to plant your garden, the next step is to mark off the beds and paths with stakes and string, according to your pattern. To keep them the correct shape and size, edge the beds with metal curbing or creosoted boards, either of which you can get from any contractor. When the soil is dug up and fertilized, add a few shovelfuls of topsoil to the beds to bring them level with the top of the edging. This is about two inches above the paths, which may be of grass sod, flagstone or gravel. In addition to keeping the outlines of the garden neat, edging keeps the roots of spreading plants from encroaching on the others.

This is the month to purchase your plants. Select growing, established plants. Go to a reputable nursery or greenhouse in your vicinity, where the sales staff, familiar with local growing conditions, can give you sound advice and suggest ways of planning your garden to meet your requirements and to keep the cost at a minimum. Because the salesman knows local soil conditions he can advise you how to prepare the soil for the plants you want. Most of these plants do best in full sun in a light. well-drained soil, a little on the sandy side.

After planting, allow one week for the small plants to become established, two for the larger plants, before you gather leaves and flowers for drying. During the waiting period, pick only the dead flowers, to keep the plants from setting seed. Once the plants are established, you can begin selecting a few choice buds, full flower heads and undamaged leaveswhen they have reached the height of their fragrance. The best time to do this is around eleven in the morning on bright, sunny days. At this time, the leaves and flowers. warmed by the sun, release their essential oils. The drying should start immediately after they have been picked. Store the dried leaves in labeled jars, where they will wait until you have the time and inclination to work with them.

Window screens make fine drying racks, since they allow free circulation of air. The attic with cross ventilation is an ideal place to set them up. Use blocks of wood as uprights at the four corners. You can use several screens as drying racks, one on top of the other. You can also put them outdoors in the shade, covering them with a piece of cheesecloth to keep the feather-light leaves and petals from blowing away. The only trouble with this is that the racks have to be brought in every night and at the first sign of a storm. Whatever you do, don't try to dry more than the racks will hold spread out in a thin layer. In a pinch, if damp weather overtakes you, the flowers and leaves can be dried on a cookie sheet in a low oven with the door open.

Properly dried leaves and flowers retain most of their color and all of their volatile oils. They should be crisp and flaky at the end of the drying period. Once dried, it is unbelievably difficult to tell them apart, so take heed: label everything and store each kind separately. The drying takes from three to four days, unless you use the oven method. Don't use it if you can possibly avoid it, because it tends to parch the leaves. Old mayonnaise and coffee jars are fine for storing dried leaves. as they have tight-fitting caps. Be sure to keen them away from the light so the leaves and flowers won't fade.

Up to this point the methods for harvesting and drying everything, whether it's to be a catnip mouse, an herb pillow or a potpourri, are the same, though the potpourri calls for extra finishing touches.

For a potpourri to remain fragrant, a fixative and a few drops of fragrant oil, both available at any drugstore, should be added to the leaves and petals, together with a few spices borrowed from the kitchen shelf. The most common fixatives are the crushed roots of calamus and orris, crushed gum benzoin or crushed storax. The fixative helps blend the various fragrances and retards the evaporation of the essential oils. The best way to blend the mixture is to pour the petals and leaves in a large bowl and add whichever fixative, oils and spices the recipe calls for. The usual proportions are one tablespoon of fixative and one tablespoon of spices to each quart of petals. The oil is added one drop at a time. When you've blended the mixture thoroughly, put it in a large, covered crock, or in several small ones, to ripen for six to eight weeks. Twice a week, tip the crock back and forth to help the blending and settling processes. When the waiting period is finally over, pour the whole thing into a bowl and then distribute it among your fragrance jars. Be sure that a fair share of the fixative and spices go into each jar.

For potpourri jars you can use almost anything that comes to hand. Old-fashioned drugstores have medicine jars with groundglass tops. I've decorated bathsalt and bubble-bath jars, and one of my favorites was a jar that had once held hickory-smoked salt. For decoration, you can use decals or, if your fingers are nimble, you can glue the head of a flower, such as a pansy, to the inside of the jar with egg white, which won't show. If you are adept with oils you might paint a little flower motif on the outside of the jar.

As for sachets, make them out of silk handkerchiefs, those for the linen closed out of linen handkerchiefs. For variations on the sachet theme, make dresser-drawer linings from a thin layer of cotton sprinkled with herbs, covered with cheesecloth, then with silk, and tufted with thread or ribbon. For herb pillows use the boudoir or baby-carriage size, with a silk envelope of herbs enclosed. Not just any herbs, however. Insomnia sufferers will drift off a lot quicker if the accent is on the lemon scent. For a headache, try a pillow with mint and, for the height of luxury, a hot bath scented by an herbal sachet steeped first in boiling water. For those nights when the thermometer hovers around the nineties, a lavender-sachet pillow will give an illusion of coolness.

Rubbing lotion and skin freshener may be made from a formula involving only a bottle of ordinary. unscented rubbing alcohol, which you can get at any drugstore, and a few of your scented leaves. You can make a scented hair rinse just by saving some rain water to use as a base. And you can fashion Christmas wreaths of fresh herbs, too. Shape a couple of lengths of picture wire into the size wreath you want, fasten a few evergreen branches to the frame as a background, then fill in with any of your nearly evergreen herbssage, camomile and southernwood, for instance. The best wire to use for fastening them is thin florist's wire. Get a handful from any florist for ten cents. Add a few sprigs of holly and the traditional red bow, and you'll have a wreath more fragrant than any you've known. Don't worry about the blanket of snow that may cover the garden at Christmas. These evergreen herbs will still be fresh. And, of course, don't forget the catnip mouse made from a piece of outing flannel.

For a starter, try some of these fragrant mixtures. Once you get the knack of it your own preferences will guide you.

Sachete

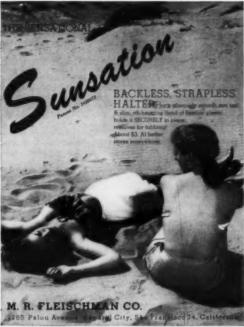
Try one of these alone, using a tablespoon of leaves to each sachet: peppermint, rose geranium or lavender.

Or a mixture of equal parts of: peppermint leaves, rose petals, and the leaves of lemon verbena, rose geranium and lemon balm.

Sweet bag

These should be a little larger than the sachets, but not so full, so they'll lie fairly flat.





Try one of these combinations: rose geranium and rosemary leaves; lemon verbena and rose geranium leaves; lemon thyme and lemon verbena leaves; rose geranium and costmary leaves.

Dresser-drawer linings

This takes close to a pint for each drawer.

The old stand-by is lavender leaves. Rose petals are another. Try rose geranium and lemon verbena, mixed; costmary and rose geranium.

Herb pillows

You can dress these up as much as you like by using a silk envelope to match the fragrance: a lavender one for lavender leaves; pink for rose petals; yellow for the lemon scents.

Try lavender alone; the leaves of lemon balm, lemon verbena and costmary; the leaves of peppermint and bee balm.

Bath scents

Make an oversized tea bag of cheesecloth. Try any of these alone: lemon verbena, lemon balm, lavender, rosemary. Or try one of these combinations: rosemary, sage, angelica; lavender, rosemary, pennyroyal; the flower heads of camomile with leaves of thyme.

Rubbing lotion

Use fresh leaves for this. Crush them in a mortar or with a potato masher, and fill a discarded coffee jar about one quarter full. Pour over the herbs unscented alcohol to within an inch of the top. Let the mixture stand for two or three weeks, then atrain it through fine cheesecloth into lotion bottles.

Try one of these alone: leaves of lavender, lemon verbena, rosemary, thyme.

Skin freshener

Use the same method as for making rubbing lotion. We suggest rose petals as a base.

Hair rinse

The next time it rains, save some of the water and try boiling a tablespoon of either lemon verbena leaves or the tips of rosemary to one quart of water. If you're blonde, use camomile flowers. Bottle, and store the mixture until you're ready to use it.

Christmas wreaths

In addition to the few branches of evergreens that you use as a background, fasten on a few fresh sprigs of the nearly-evergreen herbs. These are: camomile, sage, santolina, southernwood and thyme.

Potpourri

To one quart of rose petals add one-half pint each of lemon balm and lemon verbena leaves; one pint of rose geranium leaves; one tablespoon of rosemary leaves; one tablespoon dried lemon peel chips stuck with cloves; twelve drops each of oils of rosemary and lemon verbena; two tablespoons (eacnt) of the following; crushed cinnamon, cloves, allspice, nutmeg, cardamom seeds; two tablespoons of gum benzoin and orris root, crushed, as fixative.

Or

To one quart of rose petals, add one tablespoon of lavender and one of the following crushed mixtures: nutmeg, cinnamon, cloves, mace; one tablespoon dried orange peel; four drops each of oil of peppermint and eucalyptus. For odor, add a few petals of calendula.

The plants you'll need

The plants you'll need	
Plant Planting	distance
Roses	3'-5'
Lavender	15"
Bee balm	18"
Lemon verbena	2'
Geraniums	2'
Rosemary	2'
Thyme	6"
American pennyroyal	5"
Sage, clary	2'
Marjoram, sweet	10"
Camomile, Roman	6"
Costmary	3'
Calendula	12"
Tansy, fern-leaved	21/2'
Southernwood	5'
Wormwood, sweet	15"
Santolina	3'
Lemon balm	18"
Mint	10"
Angelica	21/2'
Basil	1'
Pansies	7"
Calendula (officinalis)	7"

In most cases, these distances can be cut down by a few inches, but beware of overcrowding the roots. It's better to have too few at the start, than to overdo it and wind up with a tangle of weeds.

Insurance is the best policy

[Continued from page 117]

erty value has gone up, and you have not raised your insurance to cover it, you may discover too late that you are below that 80 per cent mark!

In some states you cannot get a contract without coinsurance. In others coinsurance is prohibited. In still others you can take it or leave it. And in a few, the insurance is always assumed to equal the total value of your property and the company will send an appraiser around before selling you a policy.

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If you have a choice, insure for at least 80 per cent of the value anyway—particularly for a small or medium-sized house. Small buildings are more likely than large ones to be destroyed completely. And once you have insured for 80 per cent, you should select a policy with coinsurance, to take advantage of the lower premium that goes with it.

Tips on Protection. Here are more useful tips. When you build or remodel, ask your insurance agent about methods and materials to
reduce your fire risk. These may
be more expensive, but they'll pay
for themselves through lower
policy premiums.

When you buy a home, make sure your contract provides for free insurance until you take possension. You'll need the company's consent to take over the previous owner's policy. (Check to see if the appraisal is up-to-date.)

If your house has a mortgage, chances are it's already insured to protect the mortgage-holder. But if the mortgage is less than half the value of the house, you may want another policy for your own protection.

When you insure a summer home, this fact must be endorsed by the company. Otherwise you may have the policy voided for "misrepresentation." The same holds if you close your home for any length of time. On the other hand, if you decide to use a seasonal home all year, you'll get a lower premium rate.

Finally, your home and policy should both be under the same name. If the Mrs. owns the home and the Mr. takes out the policy, he's insuring only his interest in the home! The company will issue an endorsement to cover both of you.

After taking care of your home, you need fire protection for your household and personal belongings. Often families do not realize how much it would cost to replace a wardrobe or the many pieces of furniture they've accumulated slowly over the years. As a result, they under-insure their belongings.

Again, start with an up-to-date inventory, assigning to each item its replacement value. Include books, jewelry, clothes, the bathroom hamper and all furnishings and equipment—even property belonging to guests and servants. You'll be surprised at the total!

But remember that you can't insure for sentimental value—only for actual cash interest. To the jaundiced eye of the insurance company, your bundle of old love letters is worthless, except as waste paper!

Since household property is sometimes sent out for repairs, most fire policies have a 10 per cent off-premises clause. If you send something to the cleaners or to a warehouse, where it gets burned, you are protected up to 10 per cent of the figure of your policy.

Another thing (apartment dwellers, take note): when you move, inform the company. Your insurance rates are based on the address written on your policy. If you move without telling the underwriter, and you have a fire, the company can declare the policy invalid. It would merely return your premium. Great help that would be!

Exactly what does a fire policy not only fire but also smoke and water damage, blistering and cracking from the heat. If fire causes explosion, you can collect for the entire damage. But if an explosion causes fire, you are corered only for fire damage.

Your policy will have other protections and exceptions. For instance, the company makes a distinction between "friendly" and "hostile" fires. You get paid only







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I am enclosing a check ... money order ... Sorry, no C.O.D.'s for "hostile" fires. If one in your fireplace causes explosion, you might not collect because the damage was caused by a "friendly" fire.

To protect yourself against "friendly" fire, you may want extended coverage on your fire policy. This extension will raise your premium. But it will lump together a number of additional coverages—windstorm, explosion, riot and so on.

Although windstorm is a common hazard, many people forget it until too late. A friend of mine lost the shingles on her Connecticut home during an electrical storm. "I was lucky!" she says. "I had no protection against windstorm, but I collected because there were flames. My neighbor's shingles were lost, too. He had the same fire insurance I had, but he didn't collect one cent because his shingles had simply blown off! Now we've both taken out windstorm insurance."

If most of the perils collected under extended coverage seem remote in your area, you can protect yourself against windstorm in a separate policy. In addition, you will need a policy to protect your landscaping—trees, shrubbery and bushes. One couple on Long Island thought they were fully protected until a fire destroyed \$800 worth of trees and shrubbery they had recently planted.

Finally, before leaving extended coverages, check to see whether you need protection against hurricane, flood, earthquake or other local hazards.

Theft is your next hig single peril. In the past, theft policies have involved such hig premiums for narrow coverage—that many people chose to take a chance.

Today, however, companies offer a residence theft policy which also covers "mysterious disappear-ance"—the ring that just vanished and the umbrella that never turned up after you moved. The policy will also pay for drawers smashed and other damage done by a bungling burglar.

It can be extended to cover mysterious disappearance and theft away from home, anywhere in the Western Hemisphere. In effect, this gives you traveling insurance. If you forget a ring on a train, lose your glove in the movies or find your watch stolen from a strange hotel, this extension will pay for the loss.

However, before you make up your mind about fire and theft policies for your household and personal belongings, you would do well to consider a completely different kind of policy—the floater.

Instead of listing a few specific coverages, the floater states that you are protected against all risks, with certain exceptions. This kind of policy protects you even against your own carelessness. In addition, it is world-wide in coverage, its protection floating with your property.

Superior to the standard policy, because it offers such complete protection, all-risk insurance is expensive. In a few areas, however, it costs less than the residence theft policy.

No matter what kind of insurance you carry on the rest of your property, the floater is best and cheapest for your furs. You can get one for any article in which the fur represents the major value. However, you must pay a minimum premium—generally \$12.50 for three years—representing \$600 worth of furs. You might list furs belonging to servants and others living in your house.

In the past, standard floaters did not protect your furs against damage that occurred while being worked on. People paid double to add this coverage. Today, however, many companies do offer this protection on their standard floater. Don't sign without it, but don't pay extra.

You can obtain floaters to cover any kind of valuable property jewelry, cameras, musical instruments and stamps included. But before you decide on a floater, make certain that the added protection is worth the added cost.

Premiums may depend not only on what you are insuring, but also on where you live and with which company you deal. The man next door may pay half as much as you for the same protection. So shop around!

The last general kind of insur-

ance needed by homeowners is liability protection to cover damages if someone should be injured or killed accidentally while on your property.

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If you trip on Junior's skates, for example, Junior is likely to get a paddling. If the milkman trips on Junior's skates, however, you can be sued for medical care and expenses, for loss of his time and for a goodly amount to assuage his pain and suffering. And it will cost you time, energy and money to defend yourself in court.

While such liability cases are rare, they can be serious. Damages sought have no relation to your wealth or the value of your property. Your liability is unlimited. You will have to pay even if you must sell your house and allow your earnings to be garnisheed.

You can choose from two plans, to protect yourself against this kind of catastrophe. In both, the company will defend you and pay legal costs.

Under the older plan, your policy has low figures, say \$5,000 and \$10,000, meaning that the company will pay up to \$5,000 to any one person, and up to \$10,000 for the entire accident. Above these figures, you pay yourself. If you take out this kind of policy, you will be smart to make it sisable. The added protection is well worth the slightly higher premium.

However, this plan has weaknesses. It does not protect you, for example, when damage is done to another's property, say if your tree should fall on your neighbor's automobile.

Far better is the comprehensive personal liability policy recently introduced by insurance companies. Among other things, this covers damage done to people and property by yourself and your agents, your children, dogs and boats—even when away from home. It's a bit more expensive than the older plan, but definitely worth investigating.

No matter what kind of insurance you buy to protect your property, you will save money by taking a three-year policy. When the value of your property changes, the company will make necessary adjustments. If you already have a ene-year policy, your company may rewrite it for the longer period, with a lower annual premium. (Giving you three years' pretection for two and a half years' premium payments.)

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Before you buy any policy, however, check the protection it offers against its cost. Compare it with other plans offered by the same company and with plans offered by different companies.

A policy is a legal contract. You should read every line—even the smallest type—carefully before signing. Do not sign it unless you understand and agree with everything it says. You should know exactly what you are entitled to, and what you must do to collect.

If the policy seems badly organized, if "excepts" and "buts" and such appear elsewhere than in the section marked Limitations, you would be wise to scrutinize the policy with even greater than usual care. And if the agent's or the advertisement's promises are not written into the policy, you can forget them. The company is liable only for what appears in the signed contract.

In addition, you should investigate thoroughly the company behind the policy. Check its reputation with your friends, your local underwriters' association, the Better Business Bureau and your state insurance commission.

Do not deal with a company unlicensed in your state. You will not be able to sue, except in the state where it is licensed. And your own state insurance commission cannot protect you in case of dispute.

Generally, you will choose between two major insurance company types—the mutual and the stock company. The mutual system is older, has no stockholders and returns excess earnings to policyholders in the form of dividends. While its premiums are higher than those of a stock company, your dividends will bring the final cost down sharply.

A capital stock company has stockholder-owners who supply the risk capital and receive the dividends. These companies may be larger than mutuals, and their initial premiums are generally lower. In the past, mutuals seemed risky. Some may have skipped dividends in a given year. Others may have assessed policyholders for more funds in case of need. Today, however, these drawbacks have been removed. Many mutuals operate on a nation-wide basis. Like capital stock companies, they charge a fixed premium and give up the right to assess you.

A number of mutual and stock companies are adopting—and adapting—each other's best features. Some mutuals allow a dividend reduction when the policy is written and some capital stock companies allow dividends to their policyholders.

In choosing companies for myself, I decided on mutual firms
whose policies were marked nonassessable, and whose rates were
close to or below those of capital
stock companies. I checked their
annual financial report to make
certain that they had a good record
of dividend payments—from 10 to
20 per cent returned regularly. I
also looked up their standing with
my state insurance commission and
a local Better Business Bureau.

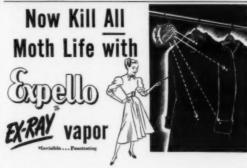
In planning your own insurance, you will get advice and help from either an insurance broker or an agent. An agent is an independent businessman who has been appointed representative for one or more companies. He is paid for his work through a company commission.

A broker does not represent any company but acts as your representative. He will buy your insurance through a company agent and they both will get a share of the regular commission. Although it costs you no more to use a broker than an agent, you may be able to get one only in larger cities.

You must choose your man carefully. When you need a doctor or a a lawyer, you ask your friends, family and perhaps your boss to recommend one. The method works also when you need an insurance agent or broker.

And once you've picked him, developed a sound insurance plan and bought the right policies, you can relax. You've invested heavily in your home. Now enjoy it!





Simply hang an EXPELLO Ex-RAY Vapor Hanger in your closet—or sprinkle EXPELLO Crystals in drawers...chests... trunks. Keep closed tightly and invisible vapor goes to work. Moth worms hiding in the innermost seam of a garment can't escape from this penetrating, killing vapor.

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pleasant fragrance. A quick airing and clothes are ready to wear. At your drug, grocery or department store.

JUDSON DUNAWAY CORP., Dover, N. H. Also Manufacturers of VANISM, the NEW tollet here' cleaner and deciderant

Outdoors and out from under

[Continued from page 137]

play. Here is where imaginative parents can bring great pleasure to their youngsters, at practically no expense, by simply providing and helping keep track of good props. These may be as simple as tin cans with edges carefully smoothed, nail kegs, lengths of rope, worn-out purses.

Jessie Stanton, well-known nursery school authority and education consultant to the famous Bank Street Schools, says that parents can pretty well size up the adequacy of their play yard's equipment by the amount and versatility of the movable materials on hand.

"Play is a child's work," she always says. "And the portable playthings and movable equipment are among his most useful work tools. When children act out familiar experiences they are working to understand them better. When they play actively they are working at gaining control of their bodies, at making their arms and legs work together. And," she adds, "they are continually surprised by the results."

Here are some of the movable or portable items of equipment that Miss Stanton listed for MADE-MOISELLE'S LIVING.

1 Oversized hollow wooden blocks, which are now standard outdoor equipment in nursery schools. They are expensive to buy but can be made at home, and will serve a youngster until he is eight or nine years old. Made of six pieces of seasoned hardwood, put together with screws and carefully sanded and painted, they can be ordered from educational toy shops at a cost of about \$2 aniece. for the 12"x6" size. Make them yourself from pre-cut lumber that can be secured at a lumber yard, and be sure to use at least two coats of outdoor paint. Educators recommend these large, hollow blocks, because with them children build endlessly and with infinite variety: houses, tables, beds, barns, garages, freight trains.

2 Planks of wood, sanded to eliminate splinters and painted against the weather, become roofs, counters, ramps, bridges. For play in combination with the hollow blocks, Miss Stanton suggests four-foot boards cut from %" thick lumber of 5.½" width. Longer and thicker boards, supported by a hollow block or low sawhorse at each end, become walking-boards. Little children make their way painstakingly back and forth across them, unconsciously working at improving their balance.

3 Midget sawhorses, twelve inches high by two feet across, cost under \$4 when ordered from educational toy houses. Or they can be made by your local carpenter, with sanding and painting done by you. Nails present hazards, so ask for screws when you get a custom job. Eight-foot lengths of rope are fine with little sawhorses. Children saddle and bridle them as mounts, tether them as cows.

4 Wooden kegs, little squat ones not over eighteen inches high, that do not tip easily, combine with planks and hollow blocks to become the wheels of autos, gasoline tanks, bridge supports, seesaws. Buy them in raw white lumber from a local cooperage company, then sand and paint. Educational play stores sell painted kegs for about \$2.

5 Big packing-case-type box with one side open takes the place of the stationary playhouse and can be moved about. Educational equipment companies sell such painted boxes, measuring about a yard on each edge and constructed with screws instead of nails, for around \$18. A somewhat larger variation is the ladder box, which has one wall replaced by ladder rungs. It costs under \$40. If you (or yours) are a good carpenter you can make one of these sturdy boxes from scratch, or else strengthen and adapt an honest-togoodness packing case. But watch the nails.

Miss Stanton thinks every child should have a place to dig, and suggests that you provide the classic sandbox or else turn one corner of your yard into a "digging corner." To create a digging corner, bull up the grass, roots and all, spade up the earth and turn your youngster loose with a sturdy shovel. He'll do the rest, and be glad to spend half his waking hours there. For sandbox or digging corner, see that there are

on hand plenty of safety-ized tin cans, lard buckets, salad molds, cookie cutters and spoons.

Other movable equipment includes the tried-and-found-true wheel tovs-wagons, velocipedes, skates and scooters. Any apartment-house mother whose child must get his outdoor fun on the sidewalks will tell you these are indispensable, but that it's best to avoid scooters unless they are to be used in a park. Scarce during the war, all these toys, in metal and often of improved design, are available again. So put wheel toys in your outdoor-play plan if you have good play areas of smooth concrete-sidewalks or driveways or the like. Remember they are dangerous on steep hills and worse than useless where there are only grassy lawns and gravel paths.

As for the stationary equipment, Elizabeth Doak, nursery advisor to the Downtown Community School, for whose nursery section she recently selected equipment, suggests that you build the simple slides, steps, climbing ladders and swings that will help your young-ster give his muscles a workout until he is about four years old. After he reaches that age you can begin to equip your yard with the more expensive, larger-sized items which will last him for the next six to eight years.

"A swing is still a swing," says Miss Doak, "and can easily be devised from a good rope, an old rubber tire and a tree branch. Its modern counterpart in the city will probably consist of steel-pipe framework for support, heavyduty chains and a wooden seat. Engineers at the J. E. Burke Company, in Fond du Lac, Wisconsin, have designed an interesting swing seat, which makes life less hazardous for toddlers who get in the way of an unoccupied swing. This seat is aluminum, with a cushiontype rubber bumper about its edge, and is not heavy enough, even if tossed carelessly back and forth, to burt a child.

Every department store can show you illustrated catalogues of steel-frame-supported swing combinations with slides, bars, climbing ladders or seesaws. Order the combination you like, but remember that filmsy construction is a poor bay. Incidentally, Miss Doak points out that a man who's handy with pipe fittings can order frame joints, ball-bearing hangers, chains and seats from the J. E. Burke Company, secure properly cut lengths of galvanized steel pipe locally and make his own gwn combination.

The real newcomer in our generation is the jungle gym. Its maze of ladder rungs and crossbars, according to Miss Doak, seems to exercise all the muscles of the body, as well as the imagination, and it holds unfailing charm for one child or for a group. These magnificent pieces of equipment are expensive, but they are among the most highly regarded by educators, and will last practically a lifetime. They are usually complicated, rectangular structures of steel, and when used outdoors the corner posts should be sunk in concrete for safety. The Burke Company makes a circular, coneshaped version, ten feet high and twelve across at the ground. For the younger, pre-school children, the American Playground Device Company, Anderson, Indiana, offers its metal Primary Castle Tower, a pint-sized jungle gym, for under \$40. Because the standard-size gym may cost at least a hundred dollars, the jungle gym has frequently been the piece of equipment which led the families in a neighborhood to create a cooperative play yard.

If you are setting out to equip a play space, don't rush into doing it. Spend a little time looking into the play requirements of children the age of yours. The play needs of a two-year-old and a five-year-old, let us say, are in some ways as different as night and day. The two-year-old is unsteady on his underpinnings and very likely prefers to play alone. The five-year-old is an experienced jumper and climber and enjoys playmates.

Read a book to get this information. Most books on child psychology have a chapter on play activities. Ask a nursery school or kindergarten teacher for advice. And be sure to spend an afternoon "just looking" in the toy departments of local stores. Ask to see their catalogues of larger equip-

From a teacher of young children you can also learn whether there is an educational toyshop in your town. Close to sixty such shops, many run by teachersturned-toymen, have sprung up about the country. The proprietors are specialists who know both what is on the market and what children need at different age levels. They are usually glad to give free consultation service. Many are conscientious about mail consultations, and ship selected play materials to a loyal clientele of parents they have never seen. Notable in this respect is Creative Playthings, 102 West 95 Street, N. Y. 25, and The Playroom, 7730 Forsythe Blvd., Clayton 5, Missouri. Both are run by husbandwife teams: the former by teachers, the latter by social workers. Other shops emphasizing modern play equipment are The Educational Equipment Company, 69 Bank St., N. Y. 14; Novo Educational Toys, 64 Lispenard St., N. Y. 13; Childeraft Equipment Company, 634 Columbus Ave., N. Y. 24. All will mail catalogues on request. About this time of year, F. A. O. Schwarz, the world's largest toy store, at 745 Fifth Ave., N. Y. 22, puts out a catalogue of outdoor equipment.

Your window shopping, reading and consultation give you a general idea of the swings, gyms, tricycles, slides and sandboxes you would like to see in your child's play yard. After that, you have to face up squarely to your space and budget limitations. The time has come to make a plan.

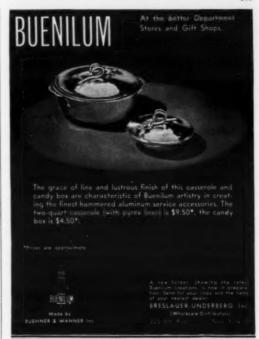
Start with the space limitation. There is really no point in eating your heart out for equipment for which you have no room. So corral your husband, some pencils, a ruler and several sheets of blank paper. You are about to design a play yard, just as a stage designer sets the stage for a play. Start with a floor plan. Take into consideration the natural paths of travel between the back door and the back gate, the back door and the garage. Remember, wet clothes must be hung out here on washday. Draw on your common sense and give swings plenty of leeway. Place a seesaw where it won't be tripped over. Put the sandbox under a tree, for protection from the summer sun. A simple rule of thumb is to devote about a fourth of your space to stationary equipment, leaving the rest for imaginative play with movable pieces.

Now correlate the design for your play yard with your family budget. Decide what you can and want to make and what you should buy. Drawn up with care, your plan may well become a working blueprint for the next several years. If your child is under three, start now with some selection such as a sandbox, a wagon, two hollow blocks and a four-foot plank. These are things he'll not outgrow for years. Set your sights for at least a dozen hollow blocks within the next two years. If grandmothers, aunts and uncles are let in on your blueprint they will feel modishly modern-giving a block for his birthday, a plank for holidays.

As you can see, outdoor play equipment with genuine play appeal is not cheap, and you may want to take a leaf from the book of other young parents who have formed cooperative play yards. After five years of individual baby-tending, a group of mothers in Pelham, N. Y., saw the light, pooled their resources to equip a central play yard, also pooled their time so as to take turns in supervising it.

Group play of little children requires supervision, and for those who do the supervising Miss Stanton urges extra self-control. Don't let the endless bickering bother you, and hide your own fear when a child gets into a precarious position, perhaps at the up-end of a seesaw or on a high rung of the jungle gym. As you hasten to his aid, say "hold on tight!" That helps him, whereas "look out, you'll fall" may lead him to do just

For the rest of the time, the less you say the better. In fact, once you've set the stage for outdoor play, stay ready (like a good stage manager) on the side lines for minor crises, and be more often seen than heard.



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W	For help planning your

Planning a workshop

[Continued from page 134]

wear off your energy on this simple little affair. Moreover, the kids will love it. An inexpensive vise is attached to hold your work. When you graduate to a larger workshop it will stay on as a sawhorse.

Immediately the question pops up: how are you going to make these benches? Best solution for a fumbling beginner is to trot over (with the drawing) to the workshop of a construction-wise friend, confess your limitations and plead with him to carry the ball. Anybody with saw sense can put these benches together from the illustration. If you are without construction-wise friends, the neighborhood handyman or jolly carpenter should help you—for a slight consideration.

If you don't like the diminutive work horse, come over to the novelty department and see the ingenious built-in-wall workshop unit. This is guaranteed to relieve frustration of apartment dwellers with workshop tendencies. It can be attached to a wall of your kitchenette. The fold-up bench top serves the auxiliary purposes of cuttingboard, steak-pounder, baby-dresser or bar. It contains all your minimum workshop needs and-presto -when not in use it folds back into its shallow wall housing, taking up very little space.

If your problem is not complicated by space limitations, you can start a minimum shop by banging together a full-size workbench. This is a solid, serviceable affair, constructed entirely with old reliable "two-by-fours," "two-byeights" and common-grade lumber. You can buy the lumber for about ten dollars. Give the yard man a couple of dollars extra and he will cut the pieces to required lengths. Workbenches run from 30" to 36" high (keep them low for kids); lengths run from 4' to 10'. The under parts are screwed or nailed together with brace boards measuring (approximately) 3/4" by 6" and cut to required bench lengths.

A tool cabinet can be the first product of your workbench. It is made of 34" wood with plywood front and back.

Where to locate your workshop: Tools are extremely sensi-

tive to moisture—and so are you. In fact, the wood with which you work will warp and sop up the dampness, with the result that when you finish that handsome corner cupboard and take it unstairs, where it is warm and dry, subsequent shrinkage and cracking of boards will amaze and demoralize you. In addition to these woes, you will find yourself going down to that cold, clammy cellar less and less frequently. So don't locate your workbench in the basement unless it is fairly dry, well ventilated, adequately heated and has a few windows for at least a minimum of natural light.

How about the garage? If it is heated it should be ideal. You can rig up one of those fold-up benches, as illustrated on page 135. Just remember to hike it up before you case the jalopy into its berth. If your garage is only slightly oversize, you won't have to observe this hike-up feature.

If the garage ian't auitable, look to the attic. Here, again, you come upon this matter of pounding to the discomfort of people below. If it's all in the family, you can probably negotiate. But if the workbench is located right over Mother's bedroom you're apt to run into trouble around ten p.m.—just when you're hitting your stride.

When attic, basement or garage are ruled out, you can still take your tools and workbench to a spare room. Where space requirements are small you may even use part of a sun porch, partitioned off with folding doors to conceal your impediments when the special guests arrive.

The medium shop: When you have mastered the art of hammering and sawing, and have produced a bookcase and possibly a table, you may want to expand to greater things. A size larger workshop would include such tool additions as are listed on page 133.

If you purchased this entire list of hand tools outright the cost would be about \$350, but by adding tools piece by piece the cost is apread over a period of years.

You are serious about this workshop business when you advance to this stage, and it is probable that you will make special provision for lighting, flooring. adequate lumber racks, space for storage of tools, projects and supplies. You will acquire the neceseary apparatus for gluing-clamps and glue pots. Everything will be arranged in such a way that it is easy to get at and fun to work. Remember, too, that the coming generation-even as toddlers-are magnetized by the workshop. So keep sharp tools and non-expendable materials out of reach until the small fry are big enough to get in there and pitch.

Power tools enter the picture: At this stage you are bound to become machine-minded. Power tools are a big help and they are fun to operate. But many people who enjoy a home workshop with hand tools are scared away from the idea of having a power-tool workshop, because of the relatively high cost of machinery. So limit your basic selection to the most useful machines.

First on the list, unless you confine yourself to making modern furniture, would be a lathe, because this opens up an entirely new area in shop enjoyment. When a prolific variety of turned lamp bases, plates, bowls, stools, chair and table legs start popping off your personal production line, you will agree that wood-turning is great fun. A good lathe, with motor attached, can be had within a price range of \$80 to \$150. Complete sets of lathe tools cost from \$15 up. Your lathe is a doublepurpose investment, because it can be rigged as a sander-an important part of your workshop opera-

A power jig saw (scroll saw) is a likely second choice. It is good for cutting intricate little designs in wood. A jig saw will set you back from \$40 to \$125 with motor, depending on type and quality. You will be fascinated by the ease and accuracy with which it saws wood. If that husband of yours has been around a power shop he is immediately going to start squawking for a power circular saw, and he has reasons. But the jig saw, while it is not supposed to be used for heavy-duty work, can be used quite nicely for the average load

of home-workshop cutting, and a circular saw can't cut curves. But for most people a good band saw is the perfect tool. It will cut straight lines and simple curves that are not too sharp.

A medium workshop of the type illustrated should suffice for the needs of all average home-workshop enthusiasts. There is provision here for metalworking, modelmaking and various types of craftwork, as well as woodworking. It is only a step from this to the all-out workshop. The transition is made with the most advanced interest and experience.

The Full Treatment: With the maximum workshop comes a list of power machinery (page 179).

Prices of power tools vary drastically. On the whole they are expensive, but the cost of special planes to use by hand is not negligible either, and that sum could be spent instead to buy a power tool, which does much the same work with less effort. Machines that look almost identical in size and shape may differ many dollars in cost, because one is made for light and irregular use, while the other is of heavy-duty construction. Most power tool manufacturers bring out a home workshop line that is somewhat less costly than production models. Even in this line, however, costs jump in relation to features of the machine.

Motors are another puzzling item. For general home-shop use, electric motors of one-fourth, onethird and one-half horsepower suffice. Costs vary widely with the quality of the motor. It is possible to get a one-fourth horsepower motor for around fourteen dollars, but you can pay twice that amount for another one-fourth horsepower motor of almost identical appearance. It is a sensible idea at the start to have your motors mounted so that they can be moved from machine to machine. Add separate motors to your machines, as you can afford them.

A check of local hardware dealers indicates that the availability of power machinery is still a bit tough and prices are something that dealers just don't want to talk about. However, more and more machines are available. If you progress to the stage of owning a maximum shop, you will enter a maze of strange and wonderful things. The maximum shop can have all the tools and equipment previously mentioned and will go on to include a full complement of power machinery—enough to build everything from a toothpick to a power cruiser.

Maximum-shop owners are more than hobbyists-they are past masters and connoisseurs of the arts, crafts and sciences. Their hobbies may be so diversified as to embrace all the phases of shop activity, including metal work, leathercraft, ceramics, machine work, jewelry-making, block-printing, radio, electronics - you can go on ad infinitum. The accompanying photograph of Mrs. Menand's home shop in Princeton. New Jersey, illustrates the complete power tool assembly-a veritable paradise for the dyed-in-thewool home-workshop enthusiast.

	Additional Hand for medium shop	Approx.
Try sq	uares	\$1.50
Frami	ng square	
(steel	square)	2.30
Rules	(pull-push	
and zi	g-zag)	2.50
Calipe	r rule	1.25
Straig	ht edge	1.00
Marki	ng gauge	1.20
Bevel	gauge	1.50
Tramr	nel points	1.50
Plumb	bob	1.25

Compass and dividers	2.00	"C" Clamps	
Scribers	1.00	(8" carriage clamps)	2.50
Scratch awl	.60	Block plane	3.30
Crosscut saws		Router plane	5.50
(additional) @	3.50	Circular plane	5.00
Ripsaw	3.50	Miter clamps	12.00
Backsaw	3.00	Chisels (set 1/4" to 134")	12.00
Cabinet saw	2.50	Gouge (set to 1/4" to 2")	16.00
Miter box (with 26" saw)	46.00	Spoke shave	1.20
Turning saw	3.00	Spoke shave	1.20
Dovetail saw	2.50	(convex bottom)	.65
Compass saw	.80	Cabinet scrapers	2.00
Keyhole saw	1.00	Screwdrivers	2.00
Smooth plane	6.00		4 101
Jointer plane	11.00	(hand automatic)	4.75
Fore plane	9.00	Glass cutter	.50
Rabbet plane	4.50	Draw knife	2.50
Plane gauge -	1.50	Putty knife	.50
Combination plane		Carving tools (set)	5.00
(23 cutters)	24.00	Hatchet	3.00
Brace (ratchet)	6.30	Hammers (additional)	2.00
Hand drill	5.50	Hammers (ball peen)	1.50
Push drill	4.50	Hammer (upholsterer's)	1.50
Auger bits (13 pcs.		Mallet (3")	1.25
1/4" to 1")	12.00	Nail sets	.15
Forstner bit	2.25	Calipers (inside)	2.00
Expansive bits	2.25	Calipers (outside)	2.00
Countersink bit	.70	Cold chisel	1.00
Gimlet bit	.25	Spirit level	5.50
Bit extension	3.25	Adjustable bar clamp (4 ft.	5.00
Bit gauge	1.00	Double bar clamp (4 ft.)	7.00
Screwdriver bits	1.00	Steel pipe clamp (fixtures)	2.50
Dowel jig	4.00	Round nose pliers	1.50
Rasp	1.50	Side cutting pliers	2.00
Flat or half-round file	1.00	Carpenter pincers	1.00
Round or rat-tail file	1.00	Scroll pivoter (tin snips)	3.50
Triangular tapered file	.50	Pipe wrench	2.50
Auger bit file	.60	Soldering iron (electric)	10.00
File card	1.00	Machinist's vise	11.50
Clamps	2100	Tool grinder	20.00
(hand screw-wooden)	2.00		
, and a second of	to 5.00	TOTAL	349.80

List of Power Tools for maximum shop. Approximate cost with motor (home workshop line).

Circular saw	\$100 to	\$150
Band saw	100 to	150
Jig saw (Scroll saw)	50 to	125
Jointer	60 to	100
Shaper	100	
Drill press (Mortiser)	50 to	100
Grinder	20 to	100
Lathe	80 to	150
Sander (Portable)	100 to	150

[EDITOR'S NOTE: The tools listed are of best quality. Costs vary throughout the country, and it is possible for the prospective hobbyist to buy cheaper tools from chain hardware dealers and mailorder houses. However, these lists provide some inkling of the general cost of tools at the present time. Tool buyers should be on the lookout for inferior tools which won't stand up under hard use. The added cost for a better model is absorbed in better work.

Listing of current (approximate) retail costs by Mr. Fred Gross, Educational manager of. Stanley Tools, New Britain, Connecticut.]

> Fer information on U.S. Savinge Bonds, write to The Director, Women's Section, U.S. Savings Bonds Division, Treasury Department, Washington 25, D.C.

Don't be afraid to buy real art

[Continued from page 123]

that have to be leaped before they become full-fledged collectors. There are many people who would like to buy art—and don't, because they have a fixed idea that art is a commodity especially reserved for the high income brackets. Actually, there are hundreds of good paintings in the U. S. which can be had for a relatively small amount of the household budget! \$\$50, \$75 or 1898.

Another hurdle is often encountered by the would-be collector who doesn't know anything about art, knows what he likes, but is afraid his friends won't like it. He's haunted by the fear that in a moment of unbridled enthusiasm he'll buy a "mistake" and then have to hang it in his living-room. He dreads his outspoken friends who, although much too polite to criticize his house or his furniture, become unsolicited art critics when confronted with the painting he's just put up over his mantel. If you have any such Milquetoast misgivings about your friends, just remember that your friends, just remember that your friends, just remember that your

judgment is as good as theirs—the only difference is that when you buy a painting you dare prove it.

You may also be apprehensive about collecting because there are no satisfaction-or-your-money-back guarantees when you buy a painting (although some dealers will allow you a trade-in), and no institute-tested labels to convince you of its worth. But if you aren't really sure—when it comes right down to the checkbook test—of what you like, you can always turn for a guide to the time-tested

paintings of the past, to those pictures which other generations have passed upon and found good.

If you must be conservative, you can start by buying reproductions of masterpieces, old and new. Many people do, and find it satisfactory. But if you have any sense of adventure, you'll want to make your own art discoveries. Moreover, you'll find when you have an original in the same room with reproductions that the facsimiles soon begin to look lifeless. Reproductions in books and magazines

[Continued from page 150]

are useful in familiarizing yourself with what is good, or interesting or "accepted." But the best way of learning about pictures is to go directly to the originals.

You'll be buying contemporary art, not only because it is priced within your budget, but because it expresses the many ways in which you and people like you see the world in which we live. Nevertheless, you can apply to it the same critical standards you would to art of the past.

The most natural way to view a painting is to analyze your reason for liking or disliking it. Did you like a particular painting because it told you a story? If so, look at it again and ask yourself if it couldn't be better expressed in words. Make sure that in time the painting won't get as tiresome and as boresome as a friend who mouths the same cliches and retells the same anecdotes. Did you like the picture because it recalled some pleasant place? If so, would a photograph do as well? Were you attracted primarily by its color? Then, might not a bunch of flowers be as satisfactory? Did the design alone intrigue you? Will you find it any more rewarding after awhile than the ingeniously patterned textile fabric of your draperies?

If it's a portrait you chose, was the characterization revealed in the painter's special way, through gesture, expression and emphasis, or did you have to supply literary facts and details to make the person come alive? Ask yourself honestly and searchingly if you found in the painting of your choice a unique and special experience, ever-renewed and expanded, which could be given to you by nothing else. The test of a painting is whether or not the artist has been able to make you see more acutely or more completely some aspect of the world or of the spirit.

Once you have answered these questions, achieved your own standards of criticism and know what you like, you are ready to set out on a buying expedition of your own. Even if you live in a town where there aren't any art dealers, you can still buy paintings. One of your best

sources will be the annual exhibitions at your local museum. Maybe these are big, national displays, road shows of hits from Fifty-seventh Street. Most of the art offered in the big, touring exhibits is usually too expensive for young purses. But, on the other hand, the museum annual show may be limited to the artists in your immediate vicinity, and here's a chance for you to find the stars of the future. The local art association shows are your best bet. Prices will be modest and-to an astute eye-talent is seldom lacking. Since the screening process is not as careful in such emphatically local shows, it will be up to you to separate the wheat from the chaff, the good art from the bad. Sometimes department stores sponsor one-man or group shows of local artists. But take it easy. The paintings are apt to be less carefully selected. You may find your best buys at students' exhibitions, at local art schools or on your summer holiday when you come upon one or another of the hundreds of artists' colonies which mushroom during the summer season.

Then there's always the chance that somewhere, somehow you'll happen upon one of the Matisses, the Marins or the Tamayos of the future. You can't be certain that your forays into galleries, exhibits and museums will ever net you a fortune, but you can count on them to give you a great deal of pleasure.

Fashion Information

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Evening dresses by FILCOL

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Cotton blouse, about \$11, and quilted chintz skirt, about \$13. By SPORTWHIRL.

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Beige crepe dress, about \$35. By SHEILA LYNN.

Page 91

Turquoise pure silk shantung blouse and skirt, about \$17 each. By HARROLD.

Page 97

Housecoat, about \$20. By RAYMODES.

Storage Moths

Mrs. David Lineberry, Minneapolis, Minnesota, suggests that large glass jars, the half-gallon-and-over kind, make good safes in which to keep Junior's mittens, caps, mufflers and wool socks. Just tuck the woolies inside, dump in some moth balls, clamp the cover on the jar. The moths can't get in, the naphtha smell can't get out. And you can tell with one look where everything is stored.

Kitchen

Space-saver

Two of our readers in Tucson, Arizona, Peyton and Anna Jacobson, solved the problem of getting the last inch of work space out of a kitchen the size of a closet. Mr. J. made a top of %-inch plywood, covered with aluminum, to fit over the stove. Now when the stove isn't in use, it does double duty as a worktable.

Decals

Take it off

Decals may be darling, but if you grow tired of them, it's usually a rub-and-scrub job to get rid of them once they're pasted on cupboards or walls. To do it the easy way, tape cotton, soaked in water, over the decal, leave for several hours, then peel the whole thing off with a dull knife.

Tools

Outline them

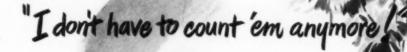
When you hang your tools up—in a closet or workshop—take a paint brush and paint around the outlines to keep a lasting record of what hangs where. You've taken down the saw and hammer? There are the skeleton outlines on the wall. When you come to put them back—you know where each must go. This makes for tidiness as well as for a decorative note.



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